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a Rare Series of Engraved English Royal Portraits from
William the Conqueror to James I published under the
above Title in 1618 By H. C. Levis," is one of an
edition of three hundred copies, printed on
Japanese vellum at the Chiswick
Press, London, in the month
of June 1913*

NOTES ON
THE BAZILIΩLOGIA



BAZILIOLOGIA
A Booke of Kings
Beeing

The true and lively Expresses
of all our English Kings from
the Conquest vntill this present
With their seuerall Coats of
Armes; Impreses and Devices:
And a briske Chronologic of
their liues and deaths.

Elegantly grauen in Copper
As to be sold by Thomas
Geele at the dagger in
Lumbarde street.

1630

PLATE I

TITLE-PAGE OF THE SECOND OR 1630 EDITION

From the copy belonging to His Majesty King
George V and preserved in the Royal
Library, Windsor Castle

BAZILIQLOGIA

A BOOKE OF KINGS

NOTES ON A RARE SERIES OF
ENGRAVED ENGLISH ROYAL
PORTRAITS FROM WILLIAM
THE CONQUEROR TO
JAMES I

PUBLISHED UNDER THE ABOVE
TITLE IN 1618

By H. C. LEVIS



NEW YORK
THE GROLIER CLUB

1913

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.



INTRODUCTORY NOTE



THE object of this volume is to determine if possible what portraits belong to the *Baziliologia*, as issued by Henry Holland in 1618; to show the history of these portraits; to note their appearance in other books, down to 1662; and to give a brief survey of other similar engraved English portraits of the early seventeenth century.

The study of these early engravings is most interesting. In numbers, the record is an extensive one. They show us the effigies of the Royal, distinguished, or otherwise prominent personages of the day, as well as the conventional representations of people of earlier times. Some are beautiful specimens of the engraver's art, while others have a charm of their own, even where they are of little artistic value.

The riddle of the *Baziliologia* which I have attempted to solve is not of great importance. It makes little practical difference whether twenty-six or two hundred and twenty-six portraits can be allocated to the book as originally issued; but it is of importance to have a knowledge of the engraved portraiture of the period, as

it brings to our attention much that is interesting and instructive in connection with the sovereigns and other prominent people of the day, gives us an insight into the history of the times, and makes us familiar with the work of an important school of English and anglicized engravers; and most of us will agree that a riddle is worth solving, simply because it is a riddle, even if the solution adds little to the sum of human knowledge.

His Majesty King George V has graciously given me permission, through the Hon. John W. Fortesque, M.V.O., his Librarian at Windsor Castle, to reproduce and use as a frontispiece hereto, the title-page of the 1630 edition of the *Baziliologia*: it is the only specimen I know of.

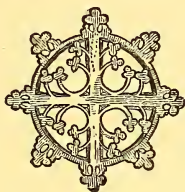
My thanks are also due to Mr. Fortesque for the courtesies extended to me in connection with my examination of His Majesty's copy of the *Baziliologia*; to the Trustees of the British Museum for permission to reproduce the title-page (Plate II), and several portraits from the copies in the Library and the Department of Prints and Drawings; to Lady Brooke, of Armitage Bridge House, near Huddersfield, for permission to reproduce a number of portraits from the copy belonging to the late Sir Thomas Brooke. Also to the authorities of the Bodleian Library, Oxford; to Mr. T. W. Jackson, M.A., Keeper of the "Hope Portrait Collection," Oxford; and Mr. Beverly Chew of New York, for allowing me to inspect their copies. Also to M. Godefroy Mayer, Paris, for sending me a complete descriptive list of the royal portraits in the copy preserved in the Bibliothèque Nationale; to Mr. A. M. Hind of the Department of Prints and Drawings, British Museum, who has kindly read the proofs and made valuable suggestions; and to Messrs. Ellis, London, for obtaining for me facilities for examining many portraits of the period.

Although duly noted in the text, special mention should be made of Sir Sidney Colvin's "Early Engraving and Engravers in England," the catalogue of portraits therein by Mr. Hind, and his notes on the Baziliologia; Mr. Malcolm C. Salaman's "The Old Engravers in England," and Mr. A. M. Hind's "Catalogue of Portraits," included in Sir Sidney Colvin's book above mentioned, and published separately by the Trustees of the British Museum, as described in the Bibliography on page xii hereof.

H. C. L.

40, EGERTON GARDENS,
LONDON, S.W.

March 1913.







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1775. Second Edition.
1779. Third Edition.
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Other editions, 1849, 1853, 1884-9, 1894, 1899, 1901-2, and 1903-5.
1820-22. A Collection of Portraits to Illustrate Granger's Biog. Hist. of England . . . forming a Supplement to Richardson's copies of rare Granger Portraits. Published by T. & H. Rodd. Vol. I. 1820 (24 Portraits). Vol. II. 1822 (27 Portraits).

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1874. A Collection of Engraved Portraits, catalogued and exhibited by James Anderson Rose at the opening of the New Library and Museum of the Corporation of London, November 1872. Contains 100 reproductions of portraits.
1894. Further Selection.
Vol. I. 58 portraits reproduced.
II. 45 portraits reproduced.
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 1837. "A Distinguished Collector" (E. P. Ord). Sotheby's.
 1828. *The Towneley Granger*. Evans'.
 1847. *Lieut.-Colonel Durrant*. Sotheby's.
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 1849. *The Stowe Granger*. Sotheby's.
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 1776. *Walter Shropshire's Catalogue of Books and Prints*. For the year 1776. London.
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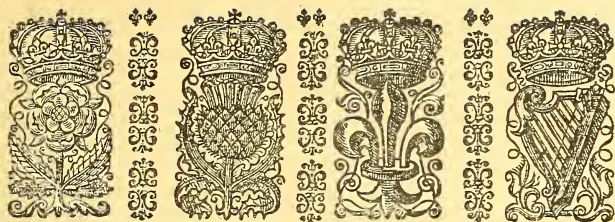
The photogravure of the title-page in the Royal Library is from a photograph made by Messrs. J. Russell and Sons, Windsor; and that of number II is from a photograph of the British Museum copy, made by Mr. Donald Macbeth, London, who executed both of the photogravure plates. The photographs for illustrations numbered VI, 1, 15, 29, 33, 35, 36, 37, and 58 were likewise made by Mr. Macbeth.

All the other illustrations are from photographs made by the author, from books and prints in his own collection, excepting numbers 39 to 45 inclusive, which are from the copy of the *Baziliologia* belonging to the late Sir Thomas Brooke, and numbers 8, 23, 27, and 32, which are from specimens in the British Museum.





PLATE II
TITLE-PAGE OF THE FIRST OR 1618 EDITION
From the copy in the British Museum



HISTORICAL SKETCH



IN the last few years of the sixteenth century, and the first half of the seventeenth, several series of engraved portraits of the sovereigns of England were published. All of them are scarce, and some are excessively rare. The most important is the :

Baziliologia | A Booke of Kings | Beeing | The true and liuely Effigies | of all our English Kings from | the Conquest vntill this present : | With their seuerall Coats of | Armes, Impresses and Devises | and a brief Chronologie of | their lieues and deaths. | Elegantly grauen in Copper. | Printed for H. Holland, and | are to be sold by Comp. | Holland ouer against | th' exchange | 1618.

A photogravure of the title-page of the first edition (1618), the same size as the original, is shown opposite this page; and one of the second edition (1630) is used as a frontispiece.

Very few copies of the *Baziliologia* are known—not one is in its original binding—no two are alike—none can be considered complete, and most of the copies contain many plates which probably do not form part of the series as first issued.

I shall endeavour to determine the number of portraits comprising the original series, to trace their history through the various editions, and to

give a list of the several states in which they appeared either separately, bound in sets, or as book-illustrations.

The portraits as a rule have little artistic value; there is no text accompanying them in their original state, so far as is known, and I have not been able to discover any contemporary or other seventeenth-century references to the *Baziliologia*. Nevertheless its history, so far as it can be unravelled, as well as that of its successors, containing impressions from the same plates, is interesting and worth recording. It is the most valuable book of engraved English portraits, although the volume containing the set from which Fig. 60, on page 145 hereof, is taken is also very scarce. Its title indicates that it only included portraits of *KINGS* from the Conquest to the then present period, that is to say from William the Conqueror to James I inclusive; but there can be no doubt that the word *Kings* included *Queens*, Mary and Elizabeth, and, as will be shown, two *Queens Consort* as well—Anne Boleyn and Anne of Denmark.

It is possible that the book had a much broader scope, as will appear from the following quotation from the sale catalogue of engravings, principally portraits, belonging to Lieut.-Colonel Durrant, issued by Messrs. S. Leigh Sotheby and Co. in May 1847:

Early British Portraits
intituled
The *Baziliologia*
or
Book of Kings and Eminent Men During the
Reigns of Elizabeth and James I.

This extremely rare and interesting Series of Portraits is esteemed the most valuable Book of Prints existing. They were originally published *as separate publications*, at different periods of the reigns of Elizabeth and James I., but were occasionally sold as one series, with a title prefixed entitled, "*Baziliologia, or a Book of Kings, being the true and lively Effigies of all our English Kings,*" &c., London. 1618.

So rare is this collection that but five or six copies have been discovered, and they materially varying both in number of plates and beauty of impression,—the most complete was the celebrated De la Bere volume [see Appendix B hereof] sold by Mr. Christie on March 27. 1811,—which contained 152 Portraits, and produced £601 15s. Another was the Fife Volume [see Appendix C hereof] sold by Mr. Stewart on February 14, 1812, which contained 153 plates. [This contained 159 plates.]

Two or three other copies have since been discovered, but with a far less number of plates. The whole of these volumes have been cut up and sold separately—the rarity therefore of anything like a perfect series is proportionably increased. It is to be remarked, that while each of these volumes contained some fine impressions, others were very indifferant; and so are the few volumes still existing in their original form, of which there are two in the Bodleian Library (varying in the number of plates,) and one in the Bibliothèque at Paris.

The present Collection was formed out of the sales of the above mentioned volumes, and others procured from the celebrated Collections of Portraits formed by Bindley, Sykes, Dowdeswell, Towneley, Horace Walpole, &c., and may justly be considered the most beautiful existing, both in regard to the brilliancy of impression and purity of preservation. Many of the plates have been frequently changed, when a finer impression was to be procured, and that without regard to expence [*sic*],—the series having cost Col. Durrant upwards of £500.

They are also highly valuable in connection with the history of English art, being the first published British portraits, and chiefly by native artists.

In Appendix A will be found a full description of the portraits in this collection.

There are many mis-statements in the above extract, *e.g.*, these are not the first published British portraits, and the two copies in the Bodleian, and the one in the Bibliothèque, are not in their original form, although one of the Bodleian copies is undoubtedly in practically its original condition, and in an almost contemporary binding.

The Delabere sale took place in March 1811. It included the title-page, the twenty-six original Basilæologia portraits as hereinafter determined, Edward the Black Prince, and John of Gaunt. After these items the following note occurs:

The Twenty-nine first Lots are all of the first Impressions, before the Plates were re-touched and printed on the back; and are extremely rare, particularly with the Frontispiece.

In addition to the above the collection included one hundred and twenty-three other portraits of the Basilæologia type, many of which sold for very high prices, as will be seen in Appendix B, where I have given a complete list from the sale catalogue, with prices and names of purchasers.

The catalogue states that the book had been preserved in the Delabere family for one hundred and fifty years, which gives it a pedigree from 1661,

and the above note seems to indicate that the compiler was of the opinion that the first twenty-nine lots, including the frontispiece (title-page), belonged together. There is nothing conclusive in this, and, as hereinafter shown, it is probable that the Black Prince and John of Gaunt do not belong to the original series.

The Fife sale took place in February 1812. It included the title-page, a complete set of the original plates, and many others of the *Baziliologia* type, making a total of one hundred and fifty-nine.

The title-page of the catalogue states that the contents of the book was collected in the reign of Charles I, and had been preserved in the family of a noble lord. Also that many of the prints were not in the Delabere collection, and that some were supposed to be unique. Some of the prices were very high.

A complete list, with prices and names of purchasers, is given in Appendix C.

This and the Delabere sales are the only ones I know of which are devoted solely to the *Baziliologia* and portraits of that type, and it is for this reason that I have thought it worth while to include Appendices B and C. The catalogues themselves are very rare, copies of both are in the British Museum.

Mr. Walter F. Tiffin, in his interesting little volume published in London, 1866, entitled "Gossip about Portraits, Principally Engraved Portraits," refers to the *Baziliologia* in two places as follows:

In most cases the collector had to form his collection by the purchase of individual prints, but there were two or three parcels of portraits published in sets, some years before Lombart, Houbraeken, &c., brought out their several well-known series. The earliest of these was the *Baziliologia*, or Book of Kings, of which the title, engraved by Elstracke, runs thus:

[Title is quoted in full.]

It is a *folio*, and in the first instance it contained only the portraits of the English Sovereigns, engraved by Elstracke, which are generally of little value, but subsequently those of eminent persons of the time (which had been published separately by Compton Holland, Sudbury and Humble, L. Lisle, Jenner, and others,) were added, and in this state the book is now of great value, varying of course according to the number, rarity, and quality of the prints, for no two copies that have appeared for sale have been alike. From one sold by Sotheby in 1822, and another by Stewart and Wheatley in

1827, there might be enumerated thirty-two portraits. We can scarcely judge of the value of the book, differing as it does in the number and state of the prints it contains; and the few copies that have occurred for sale have been broken up, and the prints sold separately. One of the most important of these was the Delabere set, sold by Christie, in Pall Mall, in March 1811, and which, sold separately, altogether realized nearly £600. This copy was obtained in a remarkable manner, for the particulars of which I am indebted to the courtesy of the eminent and respected printseller, Mr. Dominic Colnaghi. In the year 1808, a gentleman called and showed to the late Mr. Colnaghi, a book of Portraits, for which a dealer had just offered him £50. Thinking, from the apparently liberal offer, that the book might be worth more, he had brought it for Mr. C.'s opinion. The latter submitted it to his son, then a young man, who had, however, made the study of portraits a favourite pursuit, and Mr. Dominic immediately discovered it to be the copy of the *Baziliologia*, described by Granger as belonging to the Delabere family; and after a careful inspection valued it at from £550 to £600. The proprietor was, of course, well pleased at the result, but was not then inclined to part with it. About three years after, however, he wrote to Mr. Colnaghi, stating that his wife requiring her drawing-room to be refurnished and embellished, and the upholsterer's estimate being £350, he might, if so inclined, have the book at that price, which offer was accordingly accepted. The result was as above stated, thus establishing the correctness of Mr. Dominic Colnaghi's judgment in a remarkable degree.

The second reference is as follows :

In the beginning of this chapter I have detailed an interesting anecdote, communicated by Mr. Dom. Colnaghi, regarding the Delabere copy of the *Baziliologia*. To the kindness of the same gentleman I am indebted for a no less interesting fact regarding another copy of the work which fell into his hands. About the year 1827, his father, being in Paris, bought on the Boulevards, from an "*Etalleur*," a volume of English Portraits for *thirty francs*. He immediately sent it over to his son Mr. Dominic, who, on showing it to a friend of his, an eminent book-seller, was rather surprised and mortified to find that it exactly corresponded with a list the latter had formerly taken of the contents of the *Baziliologia* in the Bibliothèque du Roi at Paris. Not wishing under the circumstances, to keep the book, Mr. Colnaghi consulted the late Lord Dover, and Mr. Thomas Grenville—the latter of whom however would willingly have given 300 guineas for it—and the book was eventually returned. The Librarian, after a great deal of difficulty, acknowledged that the book had been lent to a "Great Personage," whose servant had stolen it. At a subsequent period Mr. C. was presented with a silver medal, bearing the portrait of King Louis Philippe, and on the obverse this inscription: "*M. Colnaghi. La Bibliothèque Royale reconnaissante de son désintéressement, 1836.*" This copy consisted of ninety-nine portraits, including many foreign personages by Elstracke and others.

The three engravers of the respective portraits which undoubtedly belong to the *Baziliologia* proper were:

Renold Elstrack,
Francis Delaram, and
Simon van de Passe.

If, however, John of Gaunt's portrait can be considered one of the series, then G(eorge) Y(ates), the engraver thereof, must also be mentioned. In this connection it is to be observed that in the Brooke collection (hereinafter described) there is a portrait of "Gregori the IV," on which this engraver's name is "Geor. Yate." It is also to be observed that the Type C portrait of Queen Elizabeth (as hereinafter mentioned) was engraved by W. Kip, but his name was erased before this type appeared in the *Baziliologia* series. The first three are the only ones to whom it is necessary to devote much space.

In "*Calcographiana: The Printsellers Chronicle and Collectors guide to the knowledge and value of Engraved British Portraits* by James Caulfield" (London 1814) is the following:

RENOLD OR REGINALD ELSTRACKE, 1620

The works of this Artist are very unequal in point of merit, many being stiff and wholly devoid of taste in execution, while others are equal to the best works of the *Passe's*; indeed when we consider the very low prices booksellers are sometimes under the necessity of offering engravers for the embellishment of books, the wonder in a measure will cease. The greatest of Elstracke's works is the "*Basiologia*, or the true and lively effigies of all our English Kings, from the Conquest to the present time," dated 1618. He sometimes substituted the initials of his name R. E. when he did not choose to write it at full length.

The Portraits of the Kings have been used for three distinct works, first for the Basiologia, in which state they will sell at an average of one guinea. In the second state they accompany a brief account of the English Monarchs, under the title of Florus Anglicus, a thin folio, worth three guineas. The last work they were used for, was Martin's Chronicle of English Kings, which now sells for about two guineas: in both the last, the plates are printed on the letter press.

This of course is not correct, as the first book, with text, in which they appeared was Martyn's (1628), and only copies appeared in "*Florus Anglicus*." This will be commented on further hereinafter. In the Special

Spring Number of "The Studio" (London) 1908, the 6th section is entitled "The First Century of English Engraving," by Malcolm C. Salaman.

Elstrack is therein mentioned as follows:

Although Renold Elstrack, a Londoner born of Flemish parents, and a pupil of Rogers, began engraving in 1598, his principal work was done in James I's reign, when the increasing demand for the royal, noble or scandalous persons of the day kept his graver continuously but inartistically busy. . . . That his work was in high favour with the booksellers is proved by his title-pages to King James's works and Raleigh's "History of the World," as well as his association with Compton Holland's *Baziliologia*, a collection of small royal portraits in oval ornamental borders of an arbitrary pattern, introduced by Simon Van de Passe, a type of print which remained monotonously in fashion for many a year.

Mr. Salaman's interesting volume, published in 1906, entitled "The Old Engravers of England," contains the following:

A more prolific engraver than either of the two foregoing [Rogers and Cockson] was Renold (or Reginald) Elstrack, who, with a neat though undistinguished style, has left us many interesting records of the futile reign of James I and its graceless fashions. Son of Joseph Elstrack, a glass-worker from Liège, who had been long settled in London, he was born in the parish of St. Thomas the Apostle, in January 1571 . . . Young Renold became a pupil of Rogers, and devoted himself to engraving. His earliest signed plate is dated 1598 . . . his reputation was so considerable that, when Compton Holland was bringing out his famous *Baziliologia* in 1618, he commissioned Elstrack to engrave the title-page, and nearly a score of portraits with their cumbrous borders. . . . Elstrack's portraits were his most important gifts to posterity . . . we lose sight of our engraver in 1625.

The most complete account of the *Baziliologia* and its engravers is to be found in Sir Sidney Colvin's "Early Engraving and Engravers in England" (London 1905), and the appendix thereto by Mr. A. M. Hind.

It is mentioned that Elstrack usually signed his name Renold (sometimes Raygnald), and his surname Elstrack, Elstrake, or Elstracke. That he was the son of Joseph Elstrake of Lukeland, and his wife Arnold. Lukeland means the Province of Liège. His father was a glazier.

Sir Sidney then says:

About 1615-16 there came into fashion in England, perhaps through the influence

of the Van de Passes, a new type of engraved portrait more or less uniform in size and character, and differing from those which had been previously in the market. The size is from seven to eight inches high, and from four to five inches wide; a white band is regularly left at the foot for some lines of inscription, rhyming or otherwise; the likeness is included in a plain oval border, inscribed in capitals with the name and title of the personage, generally in Latin; and this again in a rectangle, the spandrils and side spaces between the oval and the rectangle being decorated with comparatively simple roll-work mixed with trophies, scutcheons, and heraldic or other animals (the old elaborate Tudor compartment of mixed strapwork and grotesque, borrowed from the Flemish pattern-books, had begun now to be out of date). Portraits in this form were engraved in an almost identical style by various hands, especially Elstrack, Delaram and Simon Van der Passe, and were put on the market by several different publishers, as Sudbury and Humble, Compton Holland, William Peake, Roger Daniell, and Thomas Jenner. The form may possibly have been preferred by the printsellers by reason of its suitability for use in books, and with a view to supplying booksellers with a stock of any portrait that might be required for binding up with a forthcoming work. In this place we shall regularly speak of it as the *Baziliologia* form, because in it were engraved all the portraits of English royalties collected in the volume so entitled. This collection belongs to the year 1618, and contains prints by Elstrack, Delaram and Simon de Passe. . . . The book is generally quoted as being historically the first collection of portraits in line-engraving ever published in England. And so it may be, but one must not forget another, though quite insignificant collection of twenty-five anonymous plates, also of English Kings, issued in the same year with sets of verses, by John Taylor the water-poet, under the title, *A briefe remembrance of all the English monarchs, from the Norman Conquest, until this present*. This does not repeat the *Baziliologia* portraits, but rests rather on a much earlier woodcut *Booke containing the true portraiture of the Kings of England collected by T.T.*, printed for John de Beauchesne, 1597.

This latter book will be mentioned again hereinafter, and the portrait of James I from a set of twenty-five anonymous plates in one of the editions of John Taylor's "Brief Remembrance," is reproduced in Fig. 60.

Simon van de Passe, probably the eldest son of Crispin van de Passe the elder, was born in or about 1595. He began his career at the age of seventeen with the portrait of Prince Henry at lance exercise.

Most of his portraits are in the *Baziliologia* style.

As Elstrack and Delaram did not work in this style before his arrival in 1615 or 1616, it is generally supposed that he introduced it into England.

His *Baziliologia* portraits are :

Edward VI.

James I.

Also if they can be considered as belonging to the series :

Anne of Denmark, and

Charles, Prince of Wales.

He died in 1647.

Associated with Elstrack and Simon van de Passe in working for Henry Holland on the *Baziliologia*, and generally coupled with them by writers on Early English Engraving, is Francis (or Franciscus, Francisco, or Francesco) Delaram (or De Laram, Dellaramo or Delaramo).

His *Baziliologia* portraits are :

Henry VIII. Type A.

Mary.

Elizabeth. Type A.

Also, if it can be considered,

Henry, Prince of Wales.

Some of the portraits in the *Baziliologia* do not contain the name of the engraver, and some omit the publisher's name as well. It is safe to assume, however, that Elstracke is the engraver of all the anonymous portraits of kings.

No publisher other than Compton Holland is mentioned on these portraits *in the Baziliologia state*, prior to Henry VIII, excepting in the case of John of Gaunt, where Roger Daniell was the publisher.

Beginning with Henry VIII, the following names appear :

Sudbury and Humble: Henry VIII. Type A.

Henry Balaam: Henry VIII. Type B.

G. L. Edward VI. First state.

Sudbury and Humble: Edward VI. Second state. (This is the *Baziliologia state*.)

Sudbury and Humble: Elizabeth. Types A and B.

The others, after Henry VIII, bear the name of Compton Holland, including Type C of Elizabeth.

Certain of the plates in the state next after that in which they appeared in the 1628 edition of Martyn's "*Historie*," bear the address of Thomas Geele "at the dagger in lumbard street." In the first issue with this address

the plates are unnumbered; in the second they have, so far as known, the same numbers as those in the 1638 edition of Martin's "Historie."

The only ones I have seen or heard of with this address are the following:

Unnumbered:

Title-page. Dated 1630. Windsor.

Henry VII. Paris.

Mary. Levis.

Elizabeth. Type C. Levis.

Anne Boleyn. Windsor and collection of Duke of Buccleuch.

Numbered:

A series from William I, Type B (No. 1), to Elizabeth, Type C (No. 23), inclusive, excepting John (No. 7) and Edward VI (No. 21), and the following duplicates, all in my own collection:

No. 10. Edward II.

11. Edward III.

12. Richard II.

14. Henry V.

No. 15. Henry VI.

16. Edward III.

19. Henry VII.

20. Henry VIII. Type B.

No. 23. Elizabeth. Type C.

Also Henry VIII, Type B (No. 20), in Sutherland collection in the Bodleian Library at Oxford.

The series first mentioned I found inserted in vol. iii of Holinshed's Chronicles (edition of 1586-7), and had thus been carefully preserved. Henry VIII in this series is Type B.

All of these are excellent impressions, yet they show some signs of wear and retouching.

It is probable that Geele issued with the above-mentioned title-page in 1630 the complete original *Baziliologia* series, and later the same series numbered, and, as numbered by Geele, they appeared in the 1638 edition of Martin's "Historie," down to and including Elizabeth, No. 23, but without the publisher's address. Anne Boleyn, James I, and Anne of Denmark were probably included in the Geele series, but were not used in Martin's "Historie," as even the last edition only includes the reigns of Elizabeth and her predecessors.

It will be noted that I mention Types A, B, and C of certain of the

portraits; these have been arbitrarily named for the purpose of the catalogue hereinafter contained.

In the following copies of the *Baziliologia*, William I, Type A, is found.

British Museum.

British Museum Library.

Bodleian, No. 1.

Brooke.

Chew.

These and other copies are fully described later on, but the location of the several types of certain of the portraits is given here to show how difficult it is to determine which types belonged to the original set. Type B is found in the following:

Windsor.

Bodleian, No. 2.

Brooke (inserted).

Jackson.

Paris.

It is also to be observed that a state of Type A later than the *Baziliologia* state is known; and that it is Type B which appears in the two Geele series, and in the 1628 and 1638 editions of Martyn's (Martin's) "Historie" and "Florus Britannicus," 1662.

Henry VIII, Type A, first state, with Sudbury and Humble's address, is found in the following copies:

Windsor.

British Museum.

British Museum Library.

Bodleian, No. 1.

Chew.

Jackson (inserted).

Paris.

And in the second state, with William Peake's address, in the following:

Windsor.

Brooke.

Chew (inserted).

This state with Peake's address may be ignored, as it must be too late to be considered, and is undoubtedly a recent addition to both the Windsor and Brooke copies, as well as the Chew.

Type B of Henry VIII is found in the following copies :

Windsor.
Bodleian, No. 2.
Brooke.
Jackson.

Also in both editions of Martyn, No. 20 in the Geele series, and in "Florus Britannicus."

Elizabeth appears in three types.

Type A is in the following copies :

Windsor.
British Museum Library.
Bodleian, No. 1.
And a late state in the Brooke copy.

Type B in :

Windsor.
Brooke (inserted).
Paris.

Type C in :

Windsor.
Bodleian, No. 2.
Brooke.
Chew.
Jackson.
Paris.

Also, with Geele's address, No. 23, and also without address, in the 1638 edition of Martin and in "Florus Britannicus."

There is only one state of Type B, and of Type A only one state with the plate in good condition.

It is also to be noted that the second state of William I, Type A, shows the plate badly worn.

Probably Types A of William I and Henry VIII, and Type B of Elizabeth, were the first to appear in the *Baziliologia*; the plates became worn or, in the case of Elizabeth, destroyed, to be followed by Types B of William and Henry, and A of Elizabeth—still in the original series issued by Henry Holland; and in the case of Elizabeth the plate had to be again replaced, this time by Type C.

The following note relative to Geele will be of interest: Vertue, in his "Catalogue of Engravers who have been born or resided in England; digested by Mr. Horace Walpole" (and which contains many inaccuracies), gives a list of Elstrack's portraits. That of Edward IV he mentions as "are to be sold by Thomas Geele at the dagger in Lombard-street."

Walpole then gives the following account of certain of the old London printsellers:

Vertue in one of his MSS. says, that Thomas Hinde, in 1537, was the first print-seller in London; in another place he assigns that rank to George Humble; he nowhere mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were most probably their predecessors. . . . Henry Holland . . . was eldest son of Philemon Holland, and I suppose brother of . . . Compton Holland.

Vertue must be mistaken about Geele being the predecessor of Humble and Sudbury, as his name appears—as shown herein—on the later states of portraits originally published by them.

There is a most interesting letter from John Evelyn to Samuel Pepys bearing on this subject, which is worth quoting in full:

Deptford 7^{ber} 26, 1690, Morning.

Sir—*Si vales, bene est*, &c. Without more ceremony, then, and that my small excursion be no impediment to the perfecting your collection,—to the Queries. In the days of Queen Eliz., for before her time I hardly hear of any, came over one Crispin van de Pas; and in King James's, his brother Symon, who calles himself Passæus, and afterwards there came in Charles 1st's time, one Elstrack, Stock, De la Rem, and Miriam; and of our own countrymen, Cecil, Martin, Vaughan, and especially Jo. Paine, for I forbear to mention Marshal, Crosse, and some other lamentable fellows, who engraved the effigies of the noblemen, &c., then flourishing. These prints were sold by George Humble and Sudbury, at the Pope's Head in Cornhill; by Jenner, at the Exchange; one Seager, I know not where, and Roger Daniel; but who had the most choice was Mr. Peake, near Holborn Conduit; and if there be any who can direct you where you may most likely hear what became of their plates and works of this kind, I believe nobody may so well inform you as Mr. Faithorne, father to the bookseller, who, if I am not mistaken, was apprentice to Sir W^m. Peake, for both he and Humble were made Knights, and therefore it may be worth your while to enquire of him. There came afterwards, you know, Lucas Vosterman, Hollar, Lombart, and other excellent artists; but these were of later times, which you do not enquire of. They

wrought after Van-dyke, the Arundelian Collection, and best painters. And now of late the skilful in mezzo-tinto masters, who, for imitation of life, sometimes excel the *burin* itself ever so accurately handled. But of this enough:—I send you Sir, my face, such as it was of yore, but it is now so no more, *tanto mutata*; and with it, what you may find harder to procure, the Earl of Nottingham, Lord High Admiral; which, though it make a gap in my poor Collection, to which it was glad, I most cheerfully bestow it upon you, and would accompany it with the other two, were I master of them. I have Sir George Villiers, when a youth and newly dignified, in a small trifling print, not at all fit for you, who ought to have him when he was a Duke and Admiral; and of such there are many, easily to be had. I am sure his picture is below several flattering dedications, though at present I do not well remember where. But this I do, that there is a Taille-douce of that mighty favourite, almost as big as the life, and nothing inferior to any of the famous Nanteuil's, graved by one Jacob, of Delft, in Holland, from a painting of Miereveld, that were well worth the sending even into Holland for, and for whatever else is of this kind, of that incomparable workman's hand: I have once seen it, and took this notice of it to mention it in a new edition of my *Calcographie*, when I have leisure to revise that trifle. Lastly, as to my Lord Chancellor Hide, though I have not his effigies among the rest that I have huddled together, always presuming to get it of my Lord Clarendon, but perpetually forgetting to ask it, yet I can direct you where to come by it, and perhaps you have it already in your library: 'tis but enquiring where Sir W. Dugdale's History of the Lord Chancellors was printed, and there you will find him, and the rest of the Long Robe, if you have a mind to them. Have you been at M^r Baker's shop, near the old Exchange? Cannot M^r White furnish you? I am deceived if he has not graved most of the Chancellors since his Majesty's restoration.

Y^r most humble, faithful Servant,

J. EVELYN.

In Henry Bromley's "Catalogue of Engraved British Portraits" (1793) is the following:

28 (Prints). From William to Elizabeth . . . R. Elstrack. The first impressions were printed also with the name of Compton Holland, the publisher. They were reprinted in "Martin's Chronicle," 1631 *fol.*, and in other Histories continued to the reign of Charles II.

The date 1631 is an error: the last reference is to "Florus Britannicus."

In the catalogue of the sale of the collection of the Rev. J. Burleigh James, M.A., held in March, April, and May 1877, at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, are the two following items:

BY REGINALD ELSTRACKE

- Lot 1534. The Sovereigns of England, in ovals, with devices and inscriptions; Queen Elizabeth, holding Crown and Scepter: William I, William II, Henry I, Stephen, Henry II, Richard I, John, Henry III, Edward I, Edward II, Edward III, Richard II, Henry IV, Henry V, Henry VI, Edward IV, Edward V, Richard III, Henry VII, *before any address, fine, with margins.*
1539. The most renowned Prince Edward, the Black Prince, son to Edward III, in ornamental oval, with inscription: "Potentiss: Edwardus Princeps . . . Cestræ."
No address.

The items in Lot 1534 may be late states of the plates, but if such were the case, they should not be described as "fine." As the lot only realized eight shillings we may assume they were late states with the addresses erased. The description of Elizabeth is probably incorrect, and should be "*orb* and sceptre." Lot 1539 is probably the second state of this plate.

In "Fine Books," by Mr. A. W. Pollard (the Connoisseur's Library), 1912, it is stated that:

The full set of plates numbers thirty-two, including eight additions to the scheme of the book, representing the Black Prince, John of Gaunt, Anne Boleyn, a second version of Elizabeth, Mary Queen of Scots, Anne of Denmark, Prince Henry and Prince Charles. . . . It need hardly be said that they are of very varying degrees of authenticity as well as merit.

In "A Dictionary of the Printers and Booksellers at Work in England, Scotland, and Ireland, 1557-1640," edited by Mr. R. B. McKerrow (The Bibliographical Society) 1910, the number of the plates is given as thirty-one, besides the title-page, but they are not described. This is taken from the "Dictionary of National Biography."

The most important early reference to the *Baziliologia* which I have found is in the list of prints, etc., for sale by "John Garrett at his Shop as you go up the Stairs of the Royal Exchange in Cornhill," which list is at the end of the 1718 edition of "Albert Durer Revived." It is not in any other edition of this book which I have seen, and the *Baziliologia* is not mentioned by name, but it is undoubtedly the volume referred to. The item is as follows:

A Booke containing 27 leaves, printed in Folio, of the Kings of England, from William the Conqueror.

It may refer to "Florus Britannicus," which (excluding the printed title-page, blank verso, and two pages of dedication) has fifty-four pages, or twenty-seven leaves, but such can hardly be the case, as, even if we exclude the printed title sheet, the two pages of dedication cannot very well be ignored, and with them we have twenty-eight leaves. I cannot but think that it refers to the *Baziliologia* title-page and twenty-six portraits—and, as will hereinafter appear, this seems to be the most reasonable number to include in the original series. It is to be observed, however, that the Fenn copy of "Florus Britannicus," hereafter described, is said to have fifty-four pages, but this I think must be incorrect. It is true that exactly one hundred years had elapsed since the *Baziliologia* was published, but it is probable that many unbroken copies were in the hands of collectors and dealers; and it must be remembered that this list was issued nearly two hundred years ago, and is the earliest reference I have found which can be considered as applying to the *Baziliologia*.

The most complete lists of the engravings by Elstrack and Delaram, and the most complete *in English* of portraits by members of the de Passe family, are those compiled by Mr. Hind, in Sir Sidney Colvin's book on *Old Engravers in England*, hereinbefore mentioned.

The standard work on the de Passe family, however, is:

L'Œuvre Gravé | des | Van De Passe | décrit par | D. Franken
Dz. | . . .

Amsterdam
Frederik Muller & Co.
Doelenstraat 10

Paris
Rapilly
Quai des Grands-Augustins 53 bis.

1881

Pp. xxxviii + 2 unnumbered + 311 + 1 of errata.

It describes 1,403 items, some of which include several prints.

The best work on the portraits of Queen Elizabeth is the following:

A Descriptive | and Classified Catalogue | of | Portraits | of | Queen
Elizabeth | by | Freeman M. O'Donoghue, F.S.A. | of the Department of
Prints and Drawings, British Museum | [Vignette] | Bernard Quaritch |
15 Piccadilly, London | 1894.

Pp. xviii + 2 unnumbered + 121.

Frontispiece and seven plates.

It describes (*inter alia*) 297 engraved portraits of the Queen.

The index is excellent.

A number of other books are mentioned in the Bibliography (pages xi to xiv hereof), but these three are the most important.

It is appropriate to mention the following relative to the portraits of Edward III, Henry II, Henry III, Edward IV, and Mary Queen of Scots.

The portrait of Edward III appears in "The Victorious Reigne of King Edvard the Third written in Seven Books" [in verse]. London. By Thomas May. Printed for T. Walkley and B. Fisher, and are to bee sold at the signe of the Talbot without Aldersgate. 1635. It is copied from that in the *Baziliologia*, almost exactly, but with a different inscription.

The portrait by Vaughan of Henry II in the following seems to be inspired by the one in the *Baziliologia*, but is different in many details:

"The Reigne of King Henry the Second [in verse by Thomas May] London. Printed by A. M. for Benjamin Fisher dwelling in Aldersgate-streete at the signe of the Talbot," 1633.

In 1817 there was reprinted at Newcastle-upon-Tyne (my copy is on pink paper), "A Short View of the Long Life and Raigne of Henry the Third, King of England. Presented to King James. 1627." The Editor (B.C.I.) at the end of the preface says that "the portrait which accompanies the publication, is a faithful facsimile copy, by Lambert, of the very scarce original." [Mark Lambert, one of Bewick's assistants?]

This facsimile is an excellent copy of the *Baziliologia* portrait, but the names of engraver and publisher of the original are not reproduced, and it does not bear a number. These two facts indicate (if it is a *facsimile*) that it came before the Geele issues but after the 1628 edition of Martyn's "Historie," and therefore could not properly belong to a book printed in 1627.

Although first published anonymously, this "Short View" was written by Sir Robert Cotton, whose name appears in the titles of later editions.

Lowndes does not mention a portrait, while Hazlitt in his "Collections and Notes," says that the book is sometimes accompanied by a portrait.

In the sale catalogue of the first portion of the Hoe collection, New York, April 1911, a copy of the second edition dated 1641 is described, in

item No. 879, as containing a portrait. A note by the compiler states, however, that no copy is known of either the first or second editions containing a portrait, though the third has one, which is attributed to Faithorne. It is to be assumed therefore, that the portrait in the Hoe copy did not belong there.

I have a copy of the first edition, with the portrait, but it does not show the name of engraver or publisher, and has a figure 8 in the lower left hand corner. There is no text on the back. This impression, therefore, must be later than the last Geele issue, and earlier than the 1638 edition of Martin's "Historie," or the same date as the latter, but printed for some purpose other than to illustrate Martin. In any event it is too late a state properly to belong to a book published in 1627, and must have been inserted at a later date.

The editor of the Newcastle reprint undoubtedly had access to a copy of the 1627 edition with an early impression of the portrait, but whether or not it belonged to the volume, it is now impossible to state.

The British Museum copy does not contain a portrait, and there is no indication that it has been removed.

It is probable that the portrait has been inserted after publication in those copies which contain one, and that it does not belong in the book.

Edward IV appears in "The Historie of Edward the Fovrth, King of England. By William Habington, Esquire, London. Printed by Tho. Cotes for William Cooke, and are to be sold at his shop, neere Furnivals-Inne Gate in Holburne, 1640."

This is said to have been published at the request of King Charles I.

The portrait is in the same state as in Martin's "Historie," 1638.

Mary Queen of Scots, in the first state, appears in "The Historie of the life and death of Mary Stuart Qveene of Scotland. London, Printed by John Haviland for Richard Whitaker, and are to be sold at the signe of the Kings Head in Paul's Churchyard, 1624."

In 1615 William Martyn published the first edition of "The Historie and Lives of the Kings of England. This edition contains no portraits. In 1628 the second edition appeared. This contains twenty portraits from William I, Type B, to Henry VIII, Type B, inclusive—all in the Baziliologia state, as described hereinafter in the catalogue. They have no text on the

back and are unnumbered. All the impressions are excellent, though they show some signs of wear.

The title-pages of both the 1628 and 1638 editions are reproduced later on.

In 1638 the third edition appeared; the author's name is now spelt Martin. This contains the twenty plates in the 1628 edition, but they are numbered from 1 to 20 inclusive, the publisher's name is erased, and there is text covering all or a portion of the back. In addition are the following:

No number (should be 21). Edward VI.

22. Mary.

23. Elizabeth. Type C.

In 1641 an English edition of Sir Francis Biondi's "An History of the Ciuill Warres of England" was published, the title-page of which is hereinafter reproduced. The Baziliologia title-page was used, but with important changes, as will appear in the reproduction.

My copy contains four of the Baziliologia portraits, all without text on the back, and without names of publishers. They are numbered as follows:

No. 12. Richard II. No engraver's name.

13. Henry IV. No engraver's name.

14. Henry V. R.E.

15. Henry VI. R.E.

The next book containing the Baziliologia portraits was published in 1662 with the following *printed title-page*:

Florus Britannicus | Or, an Exact | Epitome | of the | History | of |
England | From William the Conquerour to the | Twelfth Year of the
Reign of his Sacred | Majesty Charles the Second, | now flourishing. | Illus-
trated with their perfect *Portraictures* | in exact Copper Plates, very delight-
ful to the Reader: | As also, every King and Queens Elegie, with a Pa-
Pa- | negyrick under the last Plate, upon his | Majesties happy Returne. |
By *Mathew Stevenson*, Gent. | *Regis ad exemplum totus componitur Orbis.* |
London | Printed by M. T. and are to be sold by *Thomas Jenner* at the
South | Entrance of the *Royall Exchange*. 1662.

Pp. 1 of title (and 1 verso) + 2 of dedication + 54.

On page one is the following, on the Baziliologia engraved title-page. It will be observed how little it differs from the same plate when used for Biondi's "Ciuill Warres."

HISTORICAL SKETCH

An | History | of the | Ciuill Warres | of | England | betweene
 the two houses of | Lancaster and Yorke | The originall where of is set
 downe in the | life of Richard ſecond ; theire proceedings | in ſ lives of
 Henry ſ 4th, Henry ſ 5th and | 6th, Edward ſ 4th and 5th Richard ſ 3^d |
 and Henry ſ 7th | in whose dayes they had a happy period. | London
 Printed for | Thomas Jenner at the | Royall Exchange | 1662.

The engraved title-page and each of the plates have text covering their backs. There are no publishers' names on the Baziliologia portraits contained in this volume, and the only ones with engravers' names are those where mentioned in the following list.

The plates in the British Museum copy are :

1. William I. Type B.
2. William II. R. E.
3. Henry I. R. E.
4. Stephen.
5. Henry II.
6. Richard I.
6. Richard I. A second impression in place of John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III. R. E.
12. Richard II.
13. Henry IV.
14. Henry V. R. E.
15. Henry VI. R. E.
16. Edward III. R. Elstracke.
17. Edward V.
18. Richard III.
19. Henry VII.
20. Henry VIII. Type B.

No number. Edward VI. Very poor copy in reverse, of the Baziliologia portrait.

23. Elizabeth. Type C.
23. " " A second impression in place of Mary.

No number. James I. A badly worn plate, and not one of the Baziologia series. Published by Thomas Jenner.

„ Charles I. A badly worn, and altogether wretched, plate. Published by Thomas Jenner.

„ Charles II. Very poor plate. No engraver's or publisher's name.

A foot-note, under "King William the Conqueror," in Granger's "Biographical History of England," reads as follows:

Holland, who published the "Herologia Anglica," has also published a volume of heads of the kings, from the Conquest to the year 1618. These prints are the same with [*sic*] those in Martin's "Chronicle," except the title and the head of William I . . . There is also a set [Heads of Kings and Queens] in wood published by T. T. (Thomas Timmes), 1597, see Ames's "Hist. of Printing," p. 432. The set of etchings, in 8vo. whole lengths, from William I to Elizabeth, are for the most part ideal; their arms are upon their shields. Another set, from the Conqueror to Charles II, is in Matthew Stevenson's "Florus Britannicus," 1662, fol. A considerable number of these are done by Elstracke, and some by Delaram: the plates are nearly of a quarto size. The best impressions were published by Compton Holland, in a set entitled "Baziologia" [*sic*] 1618.

The full reference in Ames relative to the woodcuts above mentioned is as follows:

JOHN DE BEAUCHESNE

1597. I have only had information of the following book: A book, containing the true portraiture of the countenances and attires of the Kings of England, from William the Conqueror unto our soveraigne lady queene Elizabeth, now rainging: Together with a brief reporte of some of the principall acts of the same kings, especially such as have beene least mentioned in our late writers. Diligently collected by T. T. (Thomas Timmes). London: Printed by John de Beauchasne [*sic*], dwelling in Black Fryers. *In Roman letter.* Quarto.

A fine copy of this interesting and excessively rare book is in the British Museum Library.

In Granger's letters, published in 1805, "Letters | between the | Rev. James Granger, M.A. | . . . | and | many of the most eminent | Literary Men of his time | composing | a copious history and illustration | of his |

Biographical History of England | . . . | Edited by J. P. Malcolm | . . . |
 London | . . . ” is the following from Mr. John Fenn:

Oct. 10, 1770.

DEAR SIR,

I am almost ashamed to look at the date of your last kind and obliging letter. My best apology is, my not having since met with any prints or anecdotes worthy your notice. . . . You have, in your Biographical History, taken notice of two or three heads of the Kings of England, which belong to a complete sett, from William the Conqueror to Charles II. published in 1662.

As you confine your notices to so few, I rather suppose you never saw the sett, which are most of them done by Elstrache [*sic*]. If you never saw the sett, you will not be displeased at my giving you some little account of them; if they are known to you, I beg your pardon. The book which contains them is entituled, “*Florus Britannicus*,” or an exact epitome of the History of England, from William the Conqueror to the 12th Charles II, illustrated with their perfect Portraits, in exact copper-plates, very delightful to the Reader. By Matthew Stephenson, gent. London; printed by M. S. and sold by Thomas Jenner, 1662. A thin folio of 54 pages.

FRONTISPIECE.

Whole lengths of Richard II and Henry VII. Ovals of Charles I and his Queen R. E. sculp.

- No. 1. William the Conqueror.
2. William Rufus. R. E. sculp.
3. Henry I. R. E. sculp.
4. Stephen.
5. Henry II.
Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III. R. E. sculp.
12. Richard II.
13. Henry IV.
- 14.* Henry V. R. E. sculp.
15. Henry VI. R. E. sculp.
- 16.* Edward IV. R. Elstrache sculp.
17. Edward V.
18. Richard III.
19. Henry VII.

- 20. Henry VIII.
Edward VI.
- 22. Mary.
- 23.* Elizabeth.
- * James I. F. D. sculp. Sold by Jenner.
Charles I.
Charles II.

I look upon all the numbered ones to be done by Elstrache. Numbers 6 and 21 are omitted in the prints, I suppose by mistake, as they seem to be done by the same hand as the others. The three last are not numbered, and are done, I believe, by T. [*sic*] Delaram; his mark is on the first of them.

Those with a star are those which you have mentioned; the plates are all nearly of a quarto size . . .

from, Sir, your obliged, &c.

JOHN FENN.

If the foregoing list is accurate, then it is clear that "Florus Britannicus" appeared in two forms, the following showing the differences between the above and the copy in the British Museum Library.

FENN COPY.		MUSEUM COPY.	
No number.	Richard I.	Number 6.	Richard I (twice).
Number 7.	John.		John, missing.
Number 22.	Mary.		Mary, missing, but Elizabeth appears twice.

It is necessary to assume that the Fenn list is correct, as it is given with so much detail, and I have noted the states of Richard I, John, and Mary therefrom, in the catalogue.

The following old catalogue of a printseller should be noted :

A | Catalogue | of engraved | British Portraits, | illustrative of the
admired works | of | Granger, Clarendon, Pennant, &c. | Published by |
R. Wilkinson, | Map and Print Seller | No. 58, Cornhill. | London : | . . . |
1806.

The following 23 prints in a set (the first 19 by Elstrack, and the last 4 by Delaram) are priced at £1 1s., viz. :

William the Conqueror, William II, Henry I, Stephen, Henry II, Richard I, John, Henry III, Edward I, Edward II, Edward III, Richard II,

Henry IV, Edward IV, Edward V, Richard III, Henry VII, Henry VIII, Edward VI (this is stated to be engraved by "Elstrake"), Mary, Elizabeth, James I, Charles I.

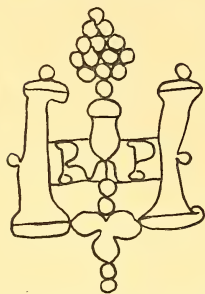
Edward VI, by "S. Pass," and Edward, surnamed the Black Prince, by "R. Elstrake," are listed separately at half a crown each.

It is obvious that the set is not complete, and as the publishers' names are not mentioned the states of the plates cannot be determined; nevertheless the prices are interesting.

It should also be noticed that the Durrant (see Appendix A), Delabere (see Appendix B), Fife (see Appendix C), and other copies of the *Baziliologia* which have been dispersed at sales, were none of them in their original condition; but, having been made up according to the fancy or taste of their respective owners, they furnish no clue to help us determine which prints belong to the *Baziliologia* as issued by Henry Holland.

WATER MARKS

An examination of the water- or paper-marks on the various impressions throws little light on the question as to which portraits belong to the original series. For instance, in the British Museum Library copy, the portraits of William I, Edward I, Richard III, and Mary, all show the gateway mark which is here reproduced. My specimen of Henry V with Geele's address has the same mark, and it also appears in "The Historie of Edward the Fovrth, King of England," by Wm. Habington, London, 1640, which contains a very late state of the portrait of Henry V.



In the same museum copy, Elizabeth and Prince Henry have the mark of a ewer which is shown on page 25. This same mark appears in "The Historie of The Life and Death of Mary Stuart Qveene of Scotland," by Wil.

Strangvage, London, 1624, which contains the portrait of Mary Queen of Scots in its first state. Later impressions of other of the portraits have the same mark.

Still different marks are on the portraits of Henry III, Edward III, Henry IV, Henry VIII, Anne of Denmark, and Prince Charles, in the Museum copy above mentioned, while the others show no mark at all; which can of course be accounted for by the way the paper was folded.

It can be seen therefore, that while the marks help us to identify early paper, they do not assist very much in deciding the order in which the portraits printed thereon were issued, or which ones belonged to a particular set. The principal evidence is found in the wording of the title-page, the important reference to the book with twenty-seven leaves, and in an examination of the prints themselves.





CHECK-LIST OR CATALOGUE, OF THE TITLE-PAGES TO BOOKS CONTAINING THE *BAZILIΩ-LOGIA* PORTRAITS AND OF THE PORTRAITS THEMSELVES

IN the following check-list or catalogue I have included the *Baziliologia* title-page in its several states; the title-pages from other books in which the *Baziliologia* portraits appear, and the portraits themselves in the various states, some of which may not belong to the series.

Next after the catalogue will be found my conclusions relative to the number which should be included in the original series; then will be given the lists of the plates in the several known copies of the *Baziliologia*; then specimens of the various types of portraits which are found with, or bound up with, the series proper, in the Windsor, Bodleian No. 1, Brooke, Chew, Jackson, and Paris copies, together with brief descriptions of them, and finally lists from important sale catalogues, Mr. Hind's list, and the list from Lowndes. It is to be remembered that there is no text on the backs of the portraits as they appeared in the *Baziliologia*, in Martyn's "*Historie*" (1628), in either of the Geele series, or Biondi's "*Ciuill Warres*"; but there is printing on the backs of those in Martin's "*Historie*" (1638), and "*Florus Britannicus*" (1662). I have described the text on the backs of the 1638 series so that they can be distinguished from the 1662 series. There are two types (each in several

states) of portraits of William I and Henry VIII, and three of Elizabeth, found in the various copies; these I have arbitrarily designated A, B, and C in the case of Elizabeth, and A and B in the others, for the purpose of this catalogue, as hereinbefore stated.

The following short titles have been used in the lists:

Windsor = copy belonging to His Majesty the King, and preserved in the Royal Library, Windsor Castle.

British Museum = British Museum Print Room.

British Museum Library = copy in the Library as distinguished from above.

Bodleian No. 1 }
Bodleian No. 2 } = the two copies in the Bodleian Library, Oxford.

Brooke = copy belonging to the late Sir Thomas Brooke, F.S.A. (now belonging to Lady Brooke), and preserved in Armitage Bridge House, near Huddersfield.

Chew = copy belonging to Beverly Chew, Esq., New York.

Jackson = copy discovered by T. W. Jackson, M.A., and presented by him to the Hope Portrait collection, Oxford, where it is now preserved.

Paris = copy in the Bibliothèque Nationale, Paris.

Fenn = "Florus Britannicus" as described in Mr. Fenn's letter hereinbefore mentioned.

Buccleuch = Duke of Buccleuch's collection.

Bute Granger = The Marquis of Bute's illustrated copy of Granger's "Biographical History of England."

Sutherland collection = collection formed by the late Alexander Hendras Sutherland, Esq., and now in the Bodleian Library.

Levis = the author's collection.

A question mark (?) after an item indicates that I have not seen or heard of it, but nevertheless that it probably exists.

The Baziliologia state of the portrait is designated by the letters "Baz" in the first column.



TITLE-PAGE No. I

- First State. As used in the *Baziliologia*, 1618. See Plate II, opposite page 1. This is a photogravure facsimile of the copy in the British Museum Library.
- Second State. As used in the *Baziliologia*, 1630. Same as the first state, excepting the imprint, which is now changed so as to read as follows: "Are to be sould by Thomas | Geele at the dagger in | Lumbarde street, | 1630."
Traces of the old imprint can be seen. See Plate I, the frontispiece hereto. This is a photogravure facsimile of the copy in the Royal Library, Windsor Castle.
- Third State. As used in Biondi's "Ciuill Warres," 1641. The portraits of James I and Anne of Denmark are replaced by those of Charles I and his consort. The words: "Rich: 2^d" and "Hen: 7th" are inserted under the effigies of Richard and Henry respectively. The title is also changed.
See reproduction on the opposite page, from my copy (Fig. V).
- Fourth State. As used in Stevenson's "Florus Britannicus," 1662. Exactly the same as the third state, excepting that the two bottom compartments are merged into one, which contains the following: "London Printed for | Thomas Jenner at the | Royall Exchange | 1662."

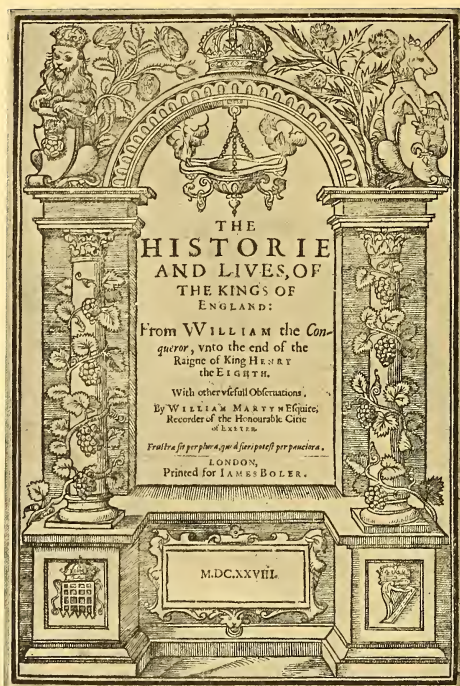


Fig. VI.

TITLE-PAGE No. II

The | Historie | and Lives of | the Kings of | England: | From
William the Con- | queror, vnto the end of the | Raigne of King Henry |
the Eighth. | With other vsefull Observations | By William Martyn Esquire |
Recorder of the Honourable Citie | of Exeter | . . . | London | Printed
for Iames Boler | M.DC.XXVIII.

See reproduction on the opposite page from the copy in the British Museum Library, Fig. VI. This is the first book in which the Baziliologia portraits appeared with text.

The first edition, 1615, contains no portraits, and was published three years earlier than the Baziliologia.

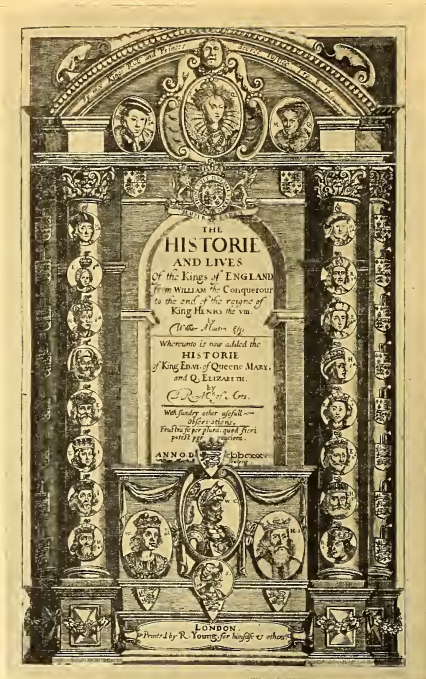


Fig. VII.

TITLE-PAGE No. III

The | Historie | and Lives | of the Kings of England | from William
the Conquerour | to the end of the reigne of | King Henry the VIII | by |
William Martin Esqr. | Whereunto is now added the | Historie | of King
Ed. VI. of Queene Mary, | and Q. Elizabeth | by | B. R., M^r
of Arts | With sundry other usefull | observations | . . . | Anno. D.

clbcbxxxviii | William Marshall sculpsit | London | Printed by R. Young
for himselfe & others.

See Reproduction on opposite page from my copy, Fig. VII. A copy of the ornamental portion of this title was used as a title on the cover of Sale Catalogue, Part VIII, January 1909, of "Works on Engraved Portraits, Portrait Galleries, &c., owned by the Hon. Jas. T. Mitchell, Chief Justice of Pennsylvania." The following (Fig. VIII) is a reproduction of the same :

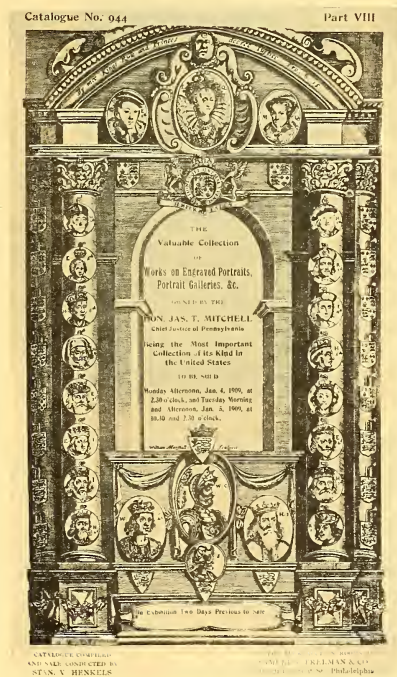


Fig. VIII.



Fig. 1. First State.
 From an impression in the
 British Museum.

WILLIAM I. TYPE A

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. Elstracke	Compton Holland.	In following copies of <i>Baziliologia</i> : British Museum. British Museum Library. Bodleian, No. 1. Brooke. Chew. A loose copy in the British Museum is very brilliant.
Another.	Same.	Matt. Collings.	Levis (loose impression). Shows signs of wear, but is still fairly good. The only one I have seen with this address.

A reproduction of the first state is shown on opposite page (Fig. 1).

It will be observed that this and the Type B portrait of William I are very different. Granger in his "Biographical History of England" adds the following amusing note, after his list of the portraits of William I:

"These prints of William the Conqueror are very unlike each other. Accuracy of drawing is not to be expected in an age, in which the generality of artists had not arrived at sufficient precision to distinguish between a monkey and a man."



Fig. 2. First State.

WILLIAM I. TYPE B

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of Baziliologia: Windsor. Bodleian, No. 2. Brooke (inserted). Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 1.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. A few lines of text on the back, at the top.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 2).



Fig. 3. First State.

WILLIAM II

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. E.	Compton Holland.	1. In following copies of Baziliologia: Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (i)	Same.	Thomas Geele.	
Third.	Same, but numbered 2.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. A few lines of text on the back, at the top.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 3).



Fig. 4. First State.

HENRY I

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. E.	Compton Holland.	1. In following copies of Baziliologia : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 3.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. A few lines of text on the back, at the top.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 4).



Fig. 5. First State.

STEPHEN

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of Baziliologia: Windsor. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris.
			2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 4.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers about three-fifths of back, at the top.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 5).



Fig. 6. First State.

HENRY II

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of Bazilia- logia : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris.
			2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but num- bered 5.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers the back; the second paragraph begins: "This worthy Prince (by many of his friends . . ."
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 6).

Richard the First, King of England.

(13)

the French, and the Burgundians took him, he makes peace with Saladin upon usual terms, and returning home is betrayed to Leopoldus, then the Emperor, is imprisoned, and with a mighty Ransom redeemed, which afterward left the Emperor his Life, and Leopoldus the bearing of his Legs, and hilly the Ising it.

Lastly, after four years he arrives in England, where he met with treasens and troubles on all sides by the French, by home-bred thieves and the Jews which he suppressed, and marches against the French, and at the siege of a City received a thrust in the Arms, whereof he dyed, and was buried at Fontevault in Normandy. He Reigned nine years, nine months, and twenty two days.



The first of the Kings of England, Richard the First, King of England, and Hierusalem, Duke of Normandy, and Aquitaine, Count of Poitiers, and Lord of Ireland, was born in the year of 1157, at the age of 47 years, he was slain being besieged a siege of months, and was buried at Fontevault in Normandy.

Richard the First, as Love says for thee,
But was call'd Lion's heart, and for his fear,
From Prison his Mother did release,
And sold his Dominions to peace.
Then sleeping men and money did prepare
All that was well sell to the holy Warre.

He first, 'd King Turned too his peace with Gali,
And rais'd him Captive for Jewes sale,
The Turks and Saracens he overthrew,
With profane Vulture to his Preys he drew,
Philip and Leopold their eyes he drew,
Against that valour ever the First command.

D

JOHN

Fig. 7. Fifth State.
Portrait and text on page 13 or
"Florus Britannicus," 1662.
British Museum copy.

RICHARD I

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Comp. Holland.	1. In following copies of Baziliw- logia: Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris.
			2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but num- bered 6.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers the back: the second paragraph begins: "The King, failing of his purpose, re- turned into England."
Fifth.	Same.	Same.	Florus Britannicus, 1662. It appears on page 13, and again on page 15 in the place of John. In the Fenn copy it is said to appear only once, and without a number.

A reproduction of page 13 of Florus Britannicus (fifth state of plate) is
shown on opposite page (Fig. 7).



Fig. 8. First State.
 From an impression in the
 British Museum.

JOHN

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First.	R. E.	Compton Holland.	Loose copy, British Museum.
Second or Baz.	Same.	Same.	Date "1216," after "Worcester." 1. The following copies of Baziliologia: Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Third (?).	Same.	Thomas Geele.	
Fourth (?).	Same, but numbered 7.	Thomas Geele.	
Fifth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers the back; the second paragraph begins: "These large and friendly proffers."
Sixth.	Same.	Same.	This does not appear in the British Museum copy of Florus Britannicus, and may not exist, but is said to be in the Fenn copy.

A reproduction of the first state is shown on opposite page (Fig. 8).



HENRY the iii. King of England: Duke of Aquitaine. Earle of Poitiers and Angou. Lord of Ireland. He died at the age of 65 years after he had reigned 56 years and lieth intombd at Westminster. 1272.

THE HISTORIE OF KING HENRIE THE THIRD.

After the death of King John, *Henrie* his sonne (being of the age of nine yeeres) was crownd King; and the protection of him, and of his Realme, was committed to the Earle of Gloucester, who having married one of the Kinges Aunts, and being well learned, pollicie, and wise; with patience, and valiant-
1161. A Prender.

F 2

Fig. 9. Fourth State.
Portrait and text on page 51 of
third edition of Martin's His-
torie, 1638.

HENRY III

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First or Baz.	R. Elstrack.	Compton Holland.	1. In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second (?).	Same.	Thomas Geele.	
Third.	No engraver's name and numbered 8.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name (plate slightly reduced in size).	1. Without text on back. Inserted (but does not belong there) in Levis copy of 1627 edition of Sir Robert Cotton's "A Short View of the . . . Raigne of Henry the Third. . ." 2. Martin's <i>Historie</i> , 1638. Text covers the back; the second paragraph begins: "But the new Protector was not idle in his charge."
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of page 51 of 1638 edition of Martin's *Historie* (fourth state of plate), is shown on opposite page (Fig. 9).

An excellent copy of this portrait engraved by [Mark ?] Lambert, is used as a frontispiece to the 1817 Newcastle-upon-Tyne reprint, hereinbefore described, of Cotton's "Short View of the Life and Raigne of Henry the Third." It does not show name of engraver or publisher. The cross-hatching of the background is in perpendicular and horizontal lines, and not curved as in the original.



The noble and Victorious Prince EDWARD the first, surnamed
 Longshanks King of England Duke of Aquitaine King of Sicily
 and Duke of Burgundy was the first Conqueror of Wales
 from whose the Marches have since taken name and overcame the
 Prince of Wales and made his first Edward's name known as King
 on the 19th of May 1272 and after he had reigned 34 years he died
 on the 7th of July 1290 and was buried at Westminster.

Fig. 10. First State.

EDWARD I

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First or Baz.	No engraver's name. No publisher's name. 1. In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.		
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 9.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name, but traces of an address are visible.	Martin's <i>Historie</i> , 1638. Text covers the back: the second paragraph begins (near the bottom of the print): "The King likewise on his part."
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the first state is shown on opposite page (Fig. 10).



Fig. 11. Third State.

EDWARD II

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 10.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. Text covers the back; the second paragraph begins: "About the same time Doctor <i>Langton</i> ."
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the third state is shown on opposite page (Fig. 11).

EDWARD III

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. E.	Compton Holland.	1. In following copies of <i>Baziliologia</i> : British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 11.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. Text covers back; a sentence in italics at the bottom of the text. In this and the next state the hair is black.
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the first state is shown on opposite page (Fig. 12).



Fig. 13. First State.

EDWARD THE BLACK PRINCE

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
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First or Baz.	R. Elstracke.	Compton Holland.	In following copies of <i>Baziliaologia</i> : Windsor. British Museum Library. Bodleian No. 2. Brooke. Chew. Jackson. Paris.
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Second.	Same.	No publisher's name.	Levis. British Museum (loose).
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I have seen no other state.

A reproduction of the first state is shown on opposite page (Fig. 13).

RICHARD II

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First or Baz.	R. E.	Compton Holland.	1. In following copies of <i>Bazilia- logia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second(?).	Same.	Thomas Geele.	
Third.	Same, but num- bered 12.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name (plate slightly reduced in size).	1. Martin's <i>Historie</i> , 1638. Text covers the back; the second paragraph begins: "In the last yeere of King <i>Ed- ward's</i> reigne." 2. Biondi's <i>Ciuill Warres</i> , 1641. No text on back. Levis.
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the fourth state is shown on opposite page (Fig. 14).



Fig. 15. First State.
From an impression in the
British Museum.

JOHN OF GAUNT

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.

First.	G. Y. sc.	Roger Daniell.	In following copies of Baziliologia: Windsor. Brooke.
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Loose copies are not excessively
rare, but they are scarce.

I have seen no other state.

A reproduction is shown on opposite page (Fig. 15).

There is an excellent copy of this portrait, the same size as the original, but with the background of the oval, the face, and parts of the costume engraved in stipple. The oval frame is blank, excepting the five little balls at the top, and only the arms appear in the lower panel, the garter surrounding the arms being also without text. I do not know who engraved or published it, as I have seen no other state.

HENRY IV

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Comp. Holland.	1. In following copies of Baziliologia: Windsor. British Museum. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 13	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers the top half of the book.
Fifth.	Same.	Same.	Biondi's Ciuill Warres, 1641. No text on back. The ornament on the hood, which covers the left ear, is shaded: in the preceding states it is white.
Sixth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 16).



Fig. 17. Third State.

HENRY V

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. E.	Compton Holland.	1. In following copies of Baziliologia: Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 14.	Thomas Geele.	Levis.
Fourth.	Same.	No engraver's name.	1. Martin's Historie, 1638. Text covers the back: the second paragraph begins: "In the first yeere of his Reigne." 2. Biondi's Ciuill Warres, 1641. No text on back.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the third state is shown on opposite page (Fig. 17).



Fig. 18. First State.

HENRY VI

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. E.	Compton Holland.	1. In following copies of <i>Baziliologia</i> : British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 15.	Thomas Geele.	Levis.
Fourth.	Same.	No engraver's name.	1. Martin's <i>Historie</i> , 1638. Text covers top quarter of the back. 2. Biondi's <i>Ciuill Warres</i> , 1641. No text on back.
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the first state appears on opposite page (Fig. 18).

EDWARD III

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. Elstracke.	Compton Holland.	1. In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 16.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. Text covers the back: the second paragraph begins: "And to strengthen his part with powerfull."
Fifth.	Same.	Same.	1. "The <i>Historie of Edvvard the Fovrth</i> . . . By W ^m Habington Esquire," 1640. 2. <i>Florus Britannicus</i> , 1662.

A reproduction of the first state is shown on opposite page (Fig. 19).



Fig. 20. First State.

EDWARD V

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of Baziliologia: British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 17.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers top half of back.
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 20).



Fig. 21. First State.

RICHARD III

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Compton Holland.	1. In following copies of Baziliologia: Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's Historie, 1628.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 18.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers the back; the second paragraph begins: "Hee also enlarged the Archbishop."
Fifth.	Same.	Same.	Florus Britannicus, 1662.

A reproduction of the first state is shown on opposite page (Fig. 21).



Fig. 22. First State.

HENRY VII

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Com. Holland.	1. In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris. 2. Martyn's <i>Historie</i> , 1628.
Second.	Same.	Thomas Geele (shows traces of Holland's address).	This, as well as the first state, is in the Paris copy of the <i>Baziliologia</i> .
Third.	Same, but numbered 19.	Thomas Geele.	Levis.
Fourth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. Text covers the book; the second paragraph begins: "Now that the state of this Kingdome."
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

A reproduction of the first state is shown on opposite page (Fig. 22).

In the Durrant sale there were two specimens; one, together with portrait of Richard III, comprised lot No. 79, while lot No. 80 was described as follows:

"Henry VII, by Elstracke, *sold by C. Holland, first state, with the head in its original state, extremely scarce*. It would appear that the head was altered by the hand of Delaram, as seen in the preceding lot."

I can find no other reference to this state, so have not noted it above.



Fig. 23. First State.
From an impression in the
British Museum.

HENRY VIII. TYPE A

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	Francisco Delaram.	Io. Sudbu. and G. Humb.	In following copies of <i>Baziliologia</i> : Windsor. British Museum. British Museum Library. Bodleian, No. 1. Chew. Jackson (inserted). Paris.
Second.	Same. (See note below.)	William Peake.	1. In following copies of <i>Baziliologia</i> : Windsor. Chew (inserted). Brooke. 2. Scudery's <i>Curia Politicæ</i> , 1654. 3. Loose impressions: Sutherland Collection, Oxford. Levis.
Third.	Same.	Same.	Plate very much reworked. The only specimen recorded is in the Sutherland Collection.

Note. While this is found in the copies of the *Baziliologia* above mentioned, it does not belong there; the first is the *Baziliologia* state.

A reproduction of the first state is shown on opposite page (Fig. 23).



Fig. 24. Fourth State.

HENRY VIII. TYPE B

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	No engraver's name.	Hen. Balaam.	1. In following copies of <i>Baziliologia</i> : Windsor. Bodleian, No. 2. Brooke. Jackson. 2. Martyn's <i>Historie</i> , 1628. 3. Loose impressions: British Museum. Sutherland Collection.
Second (?).	Same.	Thomas Geele.	
Third.	Same, but numbered 20.	Thomas Geele.	Sutherland Collection. Levis.
Fourth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. The text covers the back; the second paragraph begins: "Thus when the King had well."
Fifth.	Same.	Same.	Florus <i>Britannicus</i> , 1662.

In all the impressions I have seen, in all the states, the plate shows a crack, or defect, in the upper right hand corner, crossing the word "Henricvs" between the "c" and "v." This does not show in the reproduction, as the plate was retouched.

A reproduction of the third state is shown on opposite page (Fig. 24).



Fig. 25. First State.

ANNE BOLEYN

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. Elstrack.	Compton Holland.	In following copies of <i>Baziliologia</i> : Bodleian, No. 1. Bodleian, No. 2. Brooke (inserted). Jackson. Paris. Loose impressions : British Museum. Levis.
Second	Same.	Thomas Geele.	In Windsor copy of <i>Baziliologia</i> . Loose impression : Buccleuch.

On one of the British Museum impressions "R. Elstracke sculp." is written.

In the British Museum Library copy of the *Baziliologia* there is only a facsimile, therefore it is not noted above.

I have not seen a numbered copy of Geele's issue, and have not therefore noted a possible third state. If a numbered state exists it is either No. 24 or 26, probably 26. (See James I and Anne of Denmark.)

A reproduction of the first state is shown on opposite page (Fig. 25).



Fig. 26. Second State.

EDWARD VI

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First.	Si. Passæus	G. L. in Loathb ^r .	British Museum.
Second or Baz.	Same.	Joh. Sudbury & Geo. Humble.	In following copies of Baziliologia: British Museum. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Chew. Jackson (inserted). Paris.
Third (?).	Same.	Thomas Geele.	
Fourth (?).	Same (but num- bered 21?).	Thomas Geele.	
Fifth.	Same, unnumbered.	William Peake.	In Brooke copy of Baziliologia:
Sixth.	Same.	No publisher's address.	1. In Windsor copy of Baziliologia: No text on back. Levis (loose impression). 2. Martin's Historie, 1638. Text covers about three-fifths of the back.
Seventh.	In Sale Catalogue of prints belonging to John Thane, decd. (Nov. 1818), a state of this plate is mentioned with the address of "Stent." I have not seen a specimen.		

Even if Geele issued the fourth state, as above mentioned, it is probable that the plate was unnumbered, as the two subsequent states show no evidence of numbers.

This plate does not appear in *Florus Britannicus*, but is replaced by a poor copy, in reverse.

A reproduction of the second state is shown on opposite page (Fig. 26).



Fig. 27. First State.
From an impression in the
British Museum.



Fig. 28. Second State.

MARY I

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First.	Fran. Delaram.	Compton Holland.	British Museum. This is before the oval. In all the later states the portrait is in an oval.
Second or Baz.	Same.	Same.	In following copies of <i>Baziliologia</i> : Windsor. British Museum Library. Bodleian, No. 1. Bodleian, No. 2. Brooke. Chew. Jackson. Paris.
Third.	Same.	Thomas Geele.	Levis.
Fourth.	Same, but numbered 22.	Thomas Geele.	Levis.
Fifth.	Same.	No publisher's name.	Martin's <i>Historie</i> , 1638. Text covers about three-fifths of back.
Sixth (?).	Same.	Same.	<i>Florus Britannicus</i> , 1662. This is mentioned as being in the Fenn copy, but in the British Museum Library copy a second impression of Queen Elizabeth appears in its place.

Reproductions of the first and second states are shown on opposite page (Figs. 27 and 28).



Fig. 29. First State.
From an impression in the
British Museum.

ELIZABETH. TYPE A

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First or Baz.	Francisco Delaram.	Io. Sudbury & G. Humble.	In following copies of <i>Baziliologia</i> : Windsor. British Museum Library. Bodleian, No. 1. A loose impression in the British Museum is very brilliant.
Second.	Same.	No publisher's name.	In Brooke copy of <i>Baziliologia</i> . Levis (loose impression). The plate is very much worn and re-worked.

This is No. 270 in O'Donoghue's catalogue. John Payne made a reversed copy. It forms the centre of an emblematic sheet—probably a title-page—published by Roger Daniell.

I have seen no other states. While it is found in three copies of the *Baziliologia* (in its first state) as above mentioned, I think the Type B portrait by Elstrack is the true *Baziliologia* type. This is also Mr. Hind's opinion.

A reproduction of the first state is shown on opposite page (Fig. 29).



Fig. 30. First State.

ELIZABETH. TYPE B

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. Elstrack.	I. Sudbury & George Humble.	In following copies of <i>Baziliologia</i> : Windsor. Brooke (inserted). Paris. Loose impressions: British Museum. Levis.

This is No. 214 in O'Donoghue's Catalogue. I have seen no other state.
This is the true *Baziliologia* type.

A reproduction is shown on opposite page (Fig. 30).



Fig. 31. Fifth State.
(O'Donoghue, No. 81.)



Fig. 32. From an impression
in the British Museum.
(O'Donoghue, No. 80.)

ELIZABETH. TYPE C

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First.	(See note A below.)		
Second.	W. Kip.	(?)	
Third or Baz.	W. Kip Sculp. (half erased).	Compton Holland.	In following copies of <i>Baziliologia</i> : Windsor. Bodleian, No. 2. Brooke. Chew. Jackson. Paris.
Fourth.	No traces of en- graver's name.	Thomas Geele.	Levis.
Fifth.	Same, but num- bered 23.	Same.	Levis. The reproduction on opposite page is from this impression.
Sixth.	Same.	No publisher's name.	Martin's Historie, 1638. Text covers top of back, and ends with the words: "Deposi- tum Cardinalis Poli."
Seventh.	Same.	Same.	Florus Britannicus, 1662. It appears in its proper place on page 47, and also in place of Mary on page 45. In the Fenn copy it only ap- pears once.

Note A. There is a loose impression in the British Museum, on which is written "R. Elstracken Sc." with no traces of an engraver's name. The second state must have shown the engraver's name. The traces of the name appearing in the third state are clearly portions of "W. Kip Sculp.," as can be seen in the Jackson and Windsor copies, and in the Bute Granger.

Note B. This plate is No. 81 in O'Donoghue's Catalogue, but he incorrectly states that it appears in the 1615 edition of Martyn's Historie: it does, however, appear in the 1638 edition as shown above.

Note C. It undoubtedly is inspired by the beautiful print by Crispin van de Passe, Sen. (O'Donoghue, No. 80) reproduced (Fig. 32) on opposite page.

Note D. A small copy, without the arch, with the name of "Compton Holland excudit" under four lines of description of the Queen (O'Donoghue, No. 85) appears in the 1618 edition of John Taylor's (the Water Poet) "A Briefe Remembrance of all the English Monarchs," and Ralph Gardiner's (1655) "England's Grievance Discovered."

MARY QUEEN OF SCOTS

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	R. Elstrack.	Compton Holland.	1. In following copies of Bazili- logia : Windsor. Brooke. Chew (inserted). Jackson. Paris. 2. In "the Historie of the Life and Death of Mary Stuart Queene of Scotland." Printed by John Haviland for Richard Whit- aker. London, 1624 (Folio).

I have seen no other state.

A reproduction is shown on opposite page (Fig. 33).



Fig. 34. First State.

JAMES I

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First or Baz.	Simon Passæus.	Compton Holland.	In following copies of <i>Baziliologia</i> : Windsor. British Museum Library. Bodleian, No. 1. Brooke. Chew. Jackson (inserted). Paris.
Second.	Same.	Same.	Sutherland Collection. (The face retouched and altered.)
Third.	Same.	Same.	Sutherland Collection. (A further alteration in the face, and the back- ground made darker.)

A reproduction of the first state is shown on opposite page (Fig. 34).

I can find no trace of a state with Geele's address. If a numbered state exists, it is either No. 24 or 25. (See Anne Boleyn and Anne of Denmark.)

See also Fig. 60 for an interesting portrait, similar to the above, from the 1621 (?) edition of "A Briefe Remembrance of all the English Monarchs," by John Taylor, the Water Poet.

ANNE OF DENMARK

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
First.	Simon Passæus.	Ioh. Sudbury and Georg. Humble.	Loose impressions: British Museum.
		The verses are signed: "Hen: Far:."	Levis.
Second or Baz.	Same.	Same, but the verses are signed: "Hen: Farley."	In following copies of <i>Baziliologia</i> : Windsor. British Museum Library. Bodleian, No. 1. Brooke. Chew. Jackson (inserted). Paris.

It will be noted on the reproduction that the plate is dated 1617, or one year prior to the publication of the *Baziliologia*.

A reproduction of the second state is shown on opposite page (Fig. 35).

I can find no trace of a state with Geele's address. If a numbered state exists it is either No. 25 or 26 (see Anne Boleyn and James I).

HENRY, PRINCE OF WALES, ETC.

STATE.	NAME OF ENGRAVER.	NAME OF PUBLISHER.	FURTHER DETAILS, LOCATION, ETC.
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First or Baz.	Francisco Delaram.	Compton Holland.	In following copies of <i>Baziliologia</i> : Windsor. British Museum Library: Bodleian, No. 1. Brooke. Chew. Paris.
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I have seen no other state.

A reproduction is shown on opposite page (Fig. 36).

CHARLES, "PRINCE OF GREAT BRITAIN," ETC.

STATE. NAME OF ENGRAVER. NAME OF PUBLISHER. FURTHER DETAILS, LOCATION, ETC.			
First.	Simon Passæus.	Compton Holland.	<p>1. In following copies of <i>Baziliologia</i>: Windsor. Brooke.</p> <p>2. Other impressions: British Museum. Bute Granger.</p> <p>In this state the Prince wears a stiff lace collar, similar to the one shown in Fig. 38.</p>
Second or Baz.	Same.	Same.	<p>In following copies of <i>Baziliologia</i>: British Museum Library. Chew. Paris.</p> <p>In this state a falling ruff takes the place of the collar, the nose is larger, and the dress and orders are different. (See Fig. 37.)</p>
Third.	Same.	Same.	<p>1. In following copy of <i>Baziliologia</i>: Jackson (inserted).</p> <p>2. Other impressions: British Museum. Bute Granger.</p> <p>In this state the dress is changed and the hand is no longer visible.</p>
Fourth.	Same.	Same.	<p>Mr. John Charrington, of The Grange, Shenley, Herts, who is also the Honorary Curator of Prints at the Fitzwilliam Museum, Cambridge, has a specimen in a state later than the preceding, with a small moustache and a tuft of beard added.</p>

A reproduction of the second state is shown on opposite page (Fig. 37).

The portrait by Delaram in "The Surveyor," by Aaron Rathborne, 1616 (see Fig. 38 on opposite page), is similar to the first state of the above.



RECAPITULATION AND CONCLUSIONS



THE following is a recapitulation of the principal facts hereinbefore shown.

- First.* Martyn's "Historie" (1628) contains only the portraits of kings, down to and including Henry VIII; and it must be remembered that both William I and Henry VIII are Type B.
- Second.* This was followed by two series with the address of Thomas Geele, one with and the other without numbers. The title-page is dated 1630. Number 1 is Type B of William I, number 20 is Type B of Henry VIII, and number 23 is Type C of Elizabeth. The impressions are excellent, though showing some signs of wear. The portrait of Anne Boleyn appeared in the Geele issues.
- Third.* Next comes Martin's "Historie" (1638) with the same numbered plates as in the numbered series of Geele, down to, and including Elizabeth only, but with no publisher's address. The plates show further signs of wear and retouching.
- Fourth.* John Garrett, in 1718 (only one hundred years after the Baziliologia date) had for sale a book of the Kings of England from the Conqueror, printed on twenty-seven *leaves*; and at this time unbroken copies of the original Baziliologia must have been fairly common.

- Fifth.* The number of portraits in the 1628 and 1638 editions of Martyn's "Historie" was fixed by the reigns described therein respectively, and do not necessarily contain the complete Baziliologia series.
- Sixth.* There is no such limitation in the case of the Geele issues, as there is no evidence that they were used as illustrations in a book with text. It is certain, however, that they were issued in a set, with a title-page dated 1630, and that the later issue bore numbers, the same as in the 1638 edition of Martin.
- Seventh.* It is probable that Geele adhered as closely as possible to the original series, and the reason he used the Type B plates of William I and Henry VIII was the same as caused their inclusion in Martyn's Historie (1628), which can be explained by the probability that Types A had been acquired by others. Undoubtedly Types A were still in use, as is indicated by their later states. The latter comment applies also to the Type A portrait of Elizabeth, but the Type B seems to have disappeared entirely. Geele was obliged to use the Type C, and was followed in this respect in the later issues.
- Eighth.* Not one of the known copies of the Baziliologia is in its original binding.
- Ninth.* On the title-page, the Baziliologia is called a "Booke of Kings," which seems to indicate that only royal portraits are included.
- Tenth.* Some of the plates were issued prior to 1618, the date of the Baziliologia; therefore some were not engraved for the series, although they were included in it.

The following are my conclusions :

- I. The Baziliologia series proper consisted of a title-page and twenty-six portraits of kings and queens, from William I to James I, and including Anne Boleyn and Anne of Denmark, printed on one side of the sheet, making in all twenty-seven leaves.
- II. The portraits of Edward the Black Prince, John of Gaunt, Mary Queen of Scots, Prince Henry and Prince Charles, do not belong to the series.

- III. In the numbered Geele series Anne Boleyn must have come at the end, as all the others are numbered consecutively to Elizabeth, excepting Edward VI, which probably never bore a number.
- IV. Type A of William I and Henry VIII and Type B of Elizabeth were first used, but Type B of William I and Henry VIII, and Types A and C of Elizabeth were also used in original later copies.
- V. Both of the Geele series included only Type B of William I and Henry VIII, and Type C of Elizabeth.
- VI. No other Baziliologia type of portraits or other portraits of the period should be included; they were engraved in these forms simply because they were the fashion of the day.

These conclusions are not of great importance. All of the engraved portraits of the period found in the several extended copies of the Baziliologia, and other portraits of similar types, are of the greatest interest, even when they do not belong to the Baziliologia, or if they have little artistic value, as they record the costumes of the period, and what were then thought to be the costumes of earlier times; they show us the effigies of many of the important people of the day, whose portraits would otherwise be lost; and they give us poetical and other records of the attributes and achievements of their originals. They are worthy of a high place in the estimation of the historian, the collector of portraits, and the student of early English engraving.





LISTS OF PORTRAITS IN EXISTING COPIES OF THE BAZILIΩLOGIA WHICH I HAVE BEEN ABLE TO LOCATE AND IN MY OWN COL- LECTION



N the following lists of portraits in the nine copies of the Baziliωlogia I know of, and in my own collection, all are in the Baziliωlogia states as described in the catalogue, unless otherwise noted. I have numbered them consecutively in the order in which they appear in the respective volumes, exclusive of the title-page.

Those enclosed in brackets I do not think belong to the series.

The Windsor copy has been broken up, each print being mounted on a white card, the whole being preserved in three solanders.

Other interesting lists will be found in the appendixes, but all the sets described therein have been broken up and dispersed.

LIST OF PORTRAITS IN THE COPY BELONGING TO HIS MAJESTY KING GEORGE V AND PRESERVED IN THE ROYAL LIBRARY, WINDSOR CASTLE.

Title-page. (Second state with Geele's address, 1630. See reproduction used as a frontispiece hereto.)

Title-page. (Third state, from Biondi's "Ciuill Warres," 1641.)

1. William I (Type B).
2. William II.

3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III (Fourth State).
12. [Edward the Black Prince.]
13. Richard II.
14. [John of Gaunt.]
15. Henry IV.
16. Henry V (two impressions).
17. Henry VI (Fourth State).
18. Edward III.
19. Edward V (Fourth State).
20. Richard III (two impressions).
21. Henry VII.
22. Henry VIII (Type A, First State).
23. Henry VIII (Type A, Second State).
24. Henry VIII (Type B).
25. Anne Boleyn (Geele's address, Second State).
26. Edward VI (Sixth State, but with no text on the back).
27. Mary.
28. Elizabeth (Type A).
29. Elizabeth (Type B).
30. Elizabeth (Type C).
31. [Mary Queen of Scots.]
32. James I.
33. Anne of Denmark.
34. [Henry Prince of Wales.]
35. [Charles, Prince, etc.] (First State).

Including the two duplicates, there are thirty-seven portraits in the above list, of which 11, 17, 19, 23, 25, 26, and 35 are not in the *Baziliologia* state.

In addition to those noted, the collection comprises one hundred and sixty portraits, including four duplicates, or one hundred and ninety-seven in all, and two title-pages.

The most interesting items are the title-page with Geele's address, and Anne Boleyn (25) with the same address.

LIST OF PORTRAITS IN THE COPY PRESERVED IN THE
DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH
MUSEUM.

Title-page. (See reproduction opposite page 1.)

1. William I (Type A).
2. William II.
3. Henry I.
4. Henry II.
5. Richard I.
6. John.
7. Henry III.
8. Edward I.
9. Edward II.
10. Edward III.
11. Richard II.
12. Henry IV.
13. Henry V.
14. Henry VI.
15. Edward IIII.
16. Edward V.
17. Richard III.
18. Henry VII.
19. Henry VIII (Type A).
20. Edward VI.

LIST OF PORTRAITS IN THE COPY PRESERVED IN THE
BRITISH MUSEUM LIBRARY

Title-page.

1. William I (Type A).
2. William II.
3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III.
12. [Edward the Black Prince.]
13. Richard II.
14. Henry V.
15. Henry VI.
16. Edward IIII.
17. Edward V.
18. Richard III.
19. Henry VII.
20. Henry VIII (Type A).
21. Anne Boleyn (Facsimile).
22. Edward VI.
23. Mary.
24. Elizabeth (Type A).
25. James I.
26. Anne of Denmark.
27. [Henry, Prince of Wales.]
28. [Charles, Prince, etc.]

LIST OF PORTRAITS IN COPY No. 1, PRESERVED IN THE
BODLEIAN LIBRARY, OXFORD

In the Bodleian Catalogue this copy is described as follows:

Out of the 32 portraits usually comprising the book, this copy wants those of Edward the Black Prince, John of Gaunt, Anne Boleyn, & Q. Mary of Scotland. It contains two of Henry, Prince of Wales, and two of Prince Charles; and comprises besides 108 miscellaneous portraits, among which are two of the Countess of Somerset, one of Matoaka, daughter of the Indian Chief Powhatan, and Will Sommers King Henry VIIIth jester, ending with "Mulld Sake."

It belonged to Richard Rawlinson, who died 6th April 1755, and came to the Library the next year.

Title-page.

1. William I (Type A).
2. William II.
3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III.
12. Richard II.
13. Henry IV.
14. Henry V.
15. Henry VI.
16. Edward III.
17. Edward V (very brilliant impression).
18. Richard III.
19. Henry VII.
20. Edward VI.
21. Henry VIII (Type A).

22. Mary.
23. Elizabeth (Type A).
24. James I.
25. Anne of Denmark.
26. [Henry, Prince of Wales.]
27. [Prince Henry at Lance Exercise.]
28. [Prince Charles—small—S. Passe; not the Baziliologia type.]
29. [Prince Henry—full-length by Elstracke; not the Baziliologia type.]
30. Anne Boleyn.

This seems to be complete, as it contains all of the twenty-six portraits, and the title-page, belonging to the original series.

It will be observed that there are three portraits of Prince Henry and one of Prince Charles—not two of each as mentioned in the Bodleian Catalogue, also that it *does* contain the portrait of Anne Boleyn.

LIST OF PORTRAITS IN COPY No. 2, PRESERVED IN THE BODLEIAN LIBRARY, OXFORD

This is described in the Bodleian Catalogue as follows:

Another copy with numerous historical MS. notes, wanting John of Gaunt & Q. Mary of Scotland, and Prince Henry and Charles, and with different engravings of Q. Eliz. & James I. Added at the end are Charles I when King, & the King and Queen of Bohemia with their children.

On the title-page is the name of a former owner who purchased it in Oxford in 1626, and it is interleaved with old paper on which, in seventeenth-century writing, are historical notes on the kings—not, unfortunately, relating to the book itself or the portraits. The binding is old, but the book is not in its original condition. In many ways, however, it is the most interesting copy I have seen.

It contains no portraits other than those in the following list.

Title-page.

1. William I (Type B).
2. William II.

3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III.
12. [Edward the Black Prince.]
13. Richard II.
14. Henry IV.
15. Henry V.
16. Henry VI.
17. Edward III.
18. Edward V (very poor impression).
19. Richard III.
20. Henry VII.
21. Henry VIII (Type B).
22. Edward VI.
23. Anne Boleyn.
24. Mary.
25. Elizabeth (Type C).
26. [James I] (same as plate in "Florus Britannicus," but without text on back).
27. [Charles I] (as King; no engraver's name; published by Thomas Jenner; not one of the set).
28. [King and Queen of Bohemia and family.]

LIST OF PORTRAITS IN COPY BELONGING TO THE LATE
SIR THOMAS BROOKE, F.S.A.

In the "Catalogue of the Manuscripts and Printed Books collected by [Sir] Thomas Brooke, F.S.A. and Preserved at Armitage Bridge House, near Huddersfield," published by Ellis and Elvey, London, 1891, for Sir

Thomas for private circulation, is a detailed description of what is probably the finest known copy of the *Baziliologia*. According to the description :

This copy . . . contains all the 32 engraved portraits, with the exception of No. 24, Anne Boleyn, that are described by Lowndes as belonging to this important and most rare series. There are besides these Royal portraits, 154 additional portraits, which may be thus classified: 15 members of the Royal Family, 37 Nobility, 22 Bishops and Clergy, 9 Chancellors and Lawyers, 12 Warriors and Admirals, 9 Poets, &c., 7 Remarkable characters, 23 Popes and Foreign Sovereigns, 20 Foreign Nobility, &c.

Since the catalogue was printed, a number of portraits have been added to the collection, bringing the total up to 217.

Among those added are :

William I (Type B).

Anne Boleyn.

Elizabeth (Type B).

Most of the portraits are in a sumptuous volume, bound by Bedford, and preserved in a slide-case. The others are mounted on white cards with gilt edges, and kept in a similar slide-case. "Mulld Sake" is too large for the slide-case and is kept separately.

The only portraits I mention in the following list are those I have hereinbefore catalogued.

Title-page.

1. William I (Type A).
2. William I (Type B—inserted).
3. William II.
4. Henry I.
5. Stephen.
6. Henry II.
7. Richard I.
8. John.
9. Henry III.
10. Edward I.
11. Edward II.
12. Edward III.

13. [Edward the Black Prince.]
14. [John of Gaunt.]
15. Richard II.
16. Henry IV.
17. Henry V.
18. Henry VI.
19. Edward III.
20. Edward V.
21. Richard III.
22. Henry VII.
23. Henry VIII (Type B).
24. Henry VIII (Type A—Second State).
25. Anne Boleyn (inserted).
26. Edward VI (Fifth State).
27. Mary.
28. Elizabeth (Type A—Second State).
29. Elizabeth (Type C).
30. Elizabeth (Type B—inserted).
31. [Mary Queen of Scots.]
32. James I.
33. Anne of Denmark.
34. [Henry, Prince of Wales.]
35. [Charles, Prince, etc.] (First State).

It will be noted that the foregoing is a complete collection of the series, in each type, although not all in the *Baziliologia* states.

After the list, the catalogue contains the article from the Durrant Sale Catalogue, which I have hereinbefore quoted.

Accompanying the volume is a copy of the Sale Catalogue of the celebrated Delabere collection, with names of purchasers and prices. There is also bound up with this catalogue a manuscript list of the portraits contained in the present collection and other memoranda.

LIST OF PORTRAITS IN THE COPY BELONGING TO
BEVERLY CHEW, ESQ., NEW YORK

Title.

1. William I (Type A).
2. William II.
3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.
9. Edward I.
10. Edward II.
11. Edward III.
12. [Edward the Black Prince.]
13. Richard II.
14. Henry IV.
15. Henry V.
16. Henry VI.
17. Edward V.
18. Richard III.
19. Henry VII.
20. Henry VIII (Type A).
21. Henry VIII (Type A—Second State—inserted).
22. Edward VI.
23. Mary.
24. Elizabeth (Type C).
25. [Mary Queen of Scots] (inserted).
26. James I.
27. Anne of Denmark.
28. [Henry, Prince of Wales.]
29. [Charles, Prince, etc.]
30. [Charles, Prince, etc.] (From Rathborne's "Svrveyor").

If this copy contained Edward IIII it would comprise a complete series, though not all the types; John of Gaunt is also missing, but I do not consider it one of the series.

LIST OF PORTRAITS IN THE COPY BELONGING TO THE
HOPE PORTRAIT COLLECTION, AT OXFORD.

THE FOLLOWING INSCRIPTION IS ON THE COVER :

“THE HOPE PORTRAIT COLLECTION
OXFORD
GIVEN BY T. W. JACKSON, M.A.
(KEEPER)
1911.”

This volume contains 149 portraits, most of them in excellent state and condition. At one time it contained a few more, as appears from breaks in the consecutive numbering; these missing numbers are noted on the back cover, leaving the net number 149. In the following list the numbers in brackets are those written on the prints :

1. [1] William I (Type B).
2. [2] William II.
3. [3] Henry I.
4. [4] Stephen.
5. [5] Henry II.
6. [6] Richard I.
7. [7] John.
8. [8] Henry III.
9. [9] Edward I.
10. [10] Edward II.
11. [11] Edward III.
12. [29] [Edward the Black Prince.]
13. [12] Richard II.
14. [13] Henry IV.
15. [14] Henry V.
16. [15] Henry VI.
17. [16] Edward III.
18. [17] Edward V.
19. [18] Richard III.
20. [19] Henry VII.

21. [20] Henry VIII (Type A inserted).
22. [21] Henry VIII (Type B).
23. [22] Edward VI (inserted).
- [23] This is missing: it would be interesting to know what portrait appeared in this place.
24. [30] Anne Boleyn.
25. [24] Mary.
26. [25] Elizabeth (Type C).
27. [34] [Mary Queen of Scots.]
28. [32] James I (inserted).
29. [33] Anne of Denmark (inserted).
30. [39] Charles, Prince, etc. (Third State, inserted).

Number [26] is the tomb of Queen Elizabeth, numbers [27] and [28] are modern prints (not of the *Baziliologia* type) of Lord Darnley and Mary Queen of Scots, and number [31] is James I—the same plate as subsequently used in “*Florus Britannicus*.” Among the remaining portraits is a fine impression of “Mulld Sake.”

LIST OF PORTRAITS IN THE COPY PRESERVED IN THE CABINET D'ESTAMPES, BIBLIOTHEQUE NATIONALE, PARIS.

The title-page is missing, and a written one substituted in its place. It contains 113 portraits. Each portrait bears a written number, and there is a written index. The title-page, index, and binding are early nineteenth century.

The numbers in the following list are the numbers written on the prints:

1. William I (Type B).
2. William II.
3. Henry I.
4. Stephen.
5. Henry II.
6. Richard I.
7. John.
8. Henry III.

9. Edward I.
10. Edward II.
11. Edward III.
12. [Edward the Black Prince.]
13. Richard II.
14. Henry IV.
15. Henry V.
16. Henry VI.
17. Edward IIII.
18. Edward V.
19. Richard III.
- 19½. Henry VII (Second State).
20. Henry VII.
21. Henry VIII (Type A).
22. Anne Boleyn.
23. Edward VI.
24. Mary.
- 24½. Elizabeth (Type B).
25. Elizabeth (Type C).
27. [Mary Queen of Scots.]
28. James I.
29. Anne of Denmark.
30. [Henry, Prince of Wales.]
31. [Charles, Prince, etc.]

The portrait of Henry VII in the second state (No. 19½) is particularly interesting.

LIST OF SPECIMENS OF BAZILIΩLOGIA PORTRAITS IN THE COLLECTION OF THE AUTHOR.

NOT BEING IN BOOK FORM THEY ARE NOT NOTED IN THE CATALOGUE, EXCEPT
THOSE WHICH ARE OTHERWISE UNKNOWN, OR ARE VERY SCARCE, SUCH AS
THOSE WITH GEELE'S ADDRESS, WILLIAM I WITH COLLING'S ADDRESS, ETC.

William I (Type A, Second State, address of Matt. Colling).
William I (Type B).

- William II.
Henry I.
Stephen.
Henry II.
Richard I.
John.
Henry III (Fourth State, but *without text on back*).
Edward I.
Edward II.
Edward II (Third State, Geele's address, numbered 10).
Edward III.
Edward III (Third State, Geele's address, numbered 11).
[Edward the Black Prince.]
[Edward the Black Prince] (Second State).
[John of Gaunt.]
Richard II.
Richard II (Third State, Geele's address, numbered 12).
Henry IV.
Henry V (Third State, Geele's address, numbered 14).
Henry VI.
Henry VI (Third State, Geele's address, numbered 15).
Edward IIII.
Edward IIII (Third State, Geele's address, numbered 16).
Edward IIII (frontispiece in "The Historie of Edward the Fourth,"
 Habington 1640, Fifth State).
Edward V.
Richard III.
Henry VII.
Henry VII (Third State, Geele's address, numbered 19).
Henry VIII (Type A, Second State).
Henry VIII (Type B, Third State, Geele's address, numbered 20).
Anne Boleyn.
Edward VI.
Edward VI (Sixth State, no text on back).
Mary.
Mary (Third State, Geele's address, *no number*).

Elizabeth (Type A, Second State).

Elizabeth (Type B).

Elizabeth (Type C, Fourth State, Geele's address, *no number*).

Elizabeth (Type C, Fifth State, Geele's address, numbered 23).

James I.

Anne of Denmark (First State; verses signed Hen: Far:).

Mary Queen of Scots (Frontispiece to "The History of the Life and Death of Mary Stuart, Queene of Scotland," 1624). First State.

Set of twenty-one of the Geele numbered series, from William I, Type B, to Elizabeth, Type C, inclusive, excepting John and Edward VI. Henry VIII is Type B. This set was found inserted in the third volume of a copy of Holinshed's Chronicles of England (1586-7 edition), as described on page 10 hereof.

Martyn's "Historie," 1628. Title-page but no portraits.

Martin's "Historie," 1638, and a number of loose impressions in this state.

Biondi's "Ciuill Warres," 1641. Large paper, with title-page and portraits as noted in the catalogue.

Another copy. 1641-6. No portraits.





SPECIMENS OF OTHER TYPES OF PORTRAITS FOUND IN SOME COPIES OF THE BAZILIΩ- LOGIA.

AS has been hereinbefore noted, the Windsor, Bodleian No. 1, Brooke, Jackson, and Paris copies of the Baziliologia each contain a large number of portraits other than those belonging to the original series. The following illustrations (Figures 39 to 59 inclusive) show some of the types of those so included. Figure 60 is from a set of Kings, published in the 1621 (?) edition of "A Briefe Remembrance of all the English Monarchs," by John Taylor, the Water Poet. It is similar to the Baziliologia portrait of King James.





Fig. 39. Size of original, $4\frac{3}{8}$ in. by $7\frac{1}{8}$ in.

Frederick V of Bohemia, Elizabeth, and their eight children.

Engraved by Robert Vaughan, an English engraver
who worked about 1622-78.

This and Figures 40 to 45 inclusive are from photographs of portraits in the bound portion of the *Baziliologia* belonging to the late Sir Thomas Brooke, hereinbefore specifically described.



Fig. 40. Size of original, $4\frac{1}{2}$ in. by $7\frac{1}{8}$ in.

Elizabeth of Bohemia.

From a brilliant impression of the first state in the Brooke Collection.

Engraved by Francis Delaram.

In the second state a curtain is added in the background. In the third the face is re-worked.



Fig. 41. Size of original, $4\frac{5}{16}$ in. by $7\frac{1}{8}$ in.
 Sir Richard Whittington [Richard Whittington].
 Engraved by Elstrack.
 From the Brooke Collection.

First state, with the skull and the address of Compton Holland. In the second state a cat replaces the skull but the publisher is still Compton Holland. In the third the plate is re-worked and the address is that of Peter Stent. In the fourth state the address is erased.



Fig. 42. Size of original, $5\frac{1}{6}$ in. by $7\frac{1}{6}$ in.

“Robert Car, Earle of Somerset . . . and . . . Ladie Francis his wife.”
 Brooke Collection.
 Engraved by Elstrack.

Engraver's name is not shown. Second state with publisher's name
 erased.



Fig. 43. Size of original, $4\frac{1}{4}$ in. by $7\frac{3}{16}$ in.

"Mahomet the Greate."

Engraver's name is absent.

Brooke Collection.

There are several portraits of this type.



Fig. 44. Size of original. $5\frac{1}{8}$ in. by $8\frac{1}{4}$ in.

The passe-partout is by Willem van de Passe. The portrait is that of Sir James Ley, Knight and Baronet, Lord Chief Justice of the King's Bench, etc.

Engraved by John Payne.

The same passe-partout was used for other portraits. There is a similar passe-partout with figures representing military exercises, likewise engraved by Willem van de Passe. Payne was one of the greatest of the early English engravers. Born about 1598; worked 1621-37; died 1637. From the Brooke Collection.



Fig. 45. Size of original, $4\frac{5}{8}$ in. by $4\frac{1}{16}$ in.

William de Falde Burton.
Brooke Collection.
Engraved by Delaram.

Prefixed to his "Leicestershire" (1622). This is a beautiful little portrait.



Fig. 46. Size of original, $4\frac{2}{16}$ in. by $6\frac{7}{8}$ in.
 Nicolas Leate, Alderman.
 Engraved by John Payne.

This is one of the best of Payne's portraits.

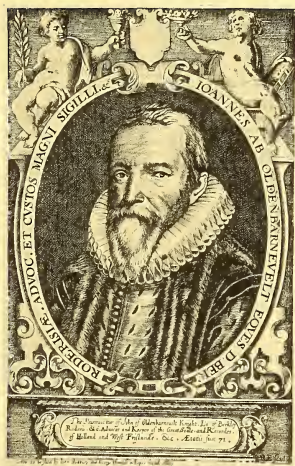


Fig. 47. Size of original, $4\frac{7}{8}$ in. by 7 in.

(Exclusive of publisher's address.)

Jan van Olden-Barnaveit.

Engraved by Elstrack.



Fig. 48. Size of original, $4\frac{1}{8}$ in. by $6\frac{3}{8}$ in.

Charles I, as Prince of Wales.

Engraved by Crispin van de Passe the younger.

A splendid print. (Franken, No. 521.) First state.



Gervase Babington.
Engraved by Elstrack.



Fig. 50. Size of original, $5\frac{1}{8}$ in. by $7\frac{7}{16}$ in.

“Captaine Christopher Carleill Esquire.”

Engraved by Robert Boissard, a French engraver who lived in England. Born in Valence in 1590. Ch. Le Blanc, “Manuel de l'Amateur d'Estampes,” credits him with 38 prints of which this is No. 36, but there are others not mentioned by Le Blanc.

This is one of a set of six admirals, the others being Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, Sir Humphrey Gilbert, and Captain Thomas Cavendish. All are very scarce.



*Nequa quidem res et tibi, Rex, et tibi creari:
Miles, imperium, sed et decus, fides;
Maxima, totis tibi finem capionibus hominum,
Atque in provincia ducere tibi fas:
Esco huius non nega, Rex, agere, cura, iuvenire,
Sed tu qui Rex, qui Regibus regis.
Crispin van de Passe.*

Fig. 52. Size of original, $3\frac{3}{8}$ in. by $5\frac{9}{16}$ in.

Henry, Prince of Wales.

Engraved by Crispin van de Passe, Senr.

(Franken, No. 617.)

From "Regiæ Anglicæ Majestatis Pictura"; 1613 edition.

A beautiful portrait. It also appeared in the first, or 1604 edition, but in a slightly different state. The above is from the copy formerly in the Huth Collection.



Fig. 53. Size of original, $4\frac{3}{4}$ in. by $6\frac{1}{4}$ in.
 (including the words "Maria . Reg: Scotorvm").

Mary Queen of Scots.

Engraver's name not given. A rare series.

From "Inscriptiones Historicae Regum Scotorum
 . . . Ioh. Ionstono. Abredonense Scoto, Autore." Am-
 steldami 1602.



Fig. 54. Size of original, $4\frac{7}{8}$ in. by $6\frac{1}{4}$ in.

Robert Dudley, Earl of Leicester.

Engraved by Willem van de Passe. (P Fc)

From Holland's "Herwologia Anglica," 1620.

Willem and his sister Magdalena engraved the portraits in this series, and their father, Crispin van de Passe, published them. The above is the only one bearing signature of engraver.



Fig. 55. Size of original, $4\frac{1}{10}$ in. by $7\frac{1}{2}$ in.

Henry, Prince of Wales, at lance exercise.
Engraved by William Hole.

From Michael Drayton's "Poly-Olbion," 1622 edition; Second state. The words "Henricvs Princeps" do not appear in the first state in the first, or 1613 edition. Hole worked about 1607-1646.



Fig. 56. Size of original, $4\frac{3}{8}$ in. by $6\frac{7}{16}$ in.
James VI of Scotland.
Engraved by Elstrack.

A copy, without border lines, appears in "Woodburn's Gallery of Rare Portraits," London, 1816.



Fig. 57. Size of original, $4\frac{2}{6}$ in. by $6\frac{3}{4}$ in.

James IV of Scotland.

Engraver's name not given.

The figure is similar to that in "Inscriptiones Historicae Regvm Scotorvm," but reversed, and in the latter the arm rests on a cushion, the whole surrounded by an oval, as in Fig. 53.



Fig. 58. Size of original, $5\frac{1}{16}$ in. by $8\frac{3}{4}$ in.

From an impression in the British Museum, which is somewhat cut at the top.
Portrait of John Cottington, called "Muld: Sake": chimney sweep and thief.
Engraved by Elstrack.

An excessively rare print. Impressions are in the Bodleian No. 1, Jackson and Brooke Collections, a loose impression is in the British Museum, and one (formerly in the Delabere and Daniel Collections) was in the Huth Sale in 1911, where it sold for £11. In the Delabere Sale catalogue it was stated to be unique. A footnote beginning on page 117 of Caulfield's "Calceographiana" (1814) refers to this last-mentioned impression as follows:

The only impression of this print hitherto known, was in the collection of John Delabere, Esq., of Cheltenham, in Gloucestershire. The late Mr. Brand was so anxious to obtain a drawing from the original, that he commissioned Mr. Silvester Harding to undertake a journey to Cheltenham for the express purpose, and by whose permission I obtained another for insertion in the Memoirs of Remarkable Persons: after the decease of Mr. Dela-

here, the volume was sold by auction at Christie's Rooms in Pall-Mall, March 29, 1811, each portrait separate, and produced upwards of six hundred pounds, though consisting of only 152 prints; that of Mull'd Sack [*sic*] selling for forty guineas, nearly twice as much as any other two in the collection.

There is a portrait of a character in every instance similar to this, "one Gamaliel Ratsey," a notorious Highwayman, noticed by Ben Johnson [*sic*]. The late George Steevens, Esq., informed me he had seen it in the possession of Mr. Warner, who left his books to Wadham College, Oxford; and that it was a frontispiece to an account of the life and exploits of Ratsey.—I looked carefully over the catalogue of the library but without success in finding the book or print noticed.

In a very rare poetical tract of sixteen pages, printed in 1662, entitled "The Chimney's Scuffle," reference is made to "Mull'd Sack" [*sic*], the first six lines being devoted to him; and there is a marginal note as follows: "who chang'd his name for a sum of money conditionally paid him by his fellow chimney sweepers."



Fig. 59. Size of original, $4\frac{1}{2}$ in. by $7\frac{1}{2}$ in. (exclusive of inscription).

“Will Sommers, King Heneryes Jester.”
Engraved by Delaram.

It will be noted that this is similar to, but smaller than, “Mulld Sake.” Very scarce. A copy was published by William Richardson, 2nd April 1798, and appears in his edition of Granger, and also in Caulfield’s “Calceographiana.”

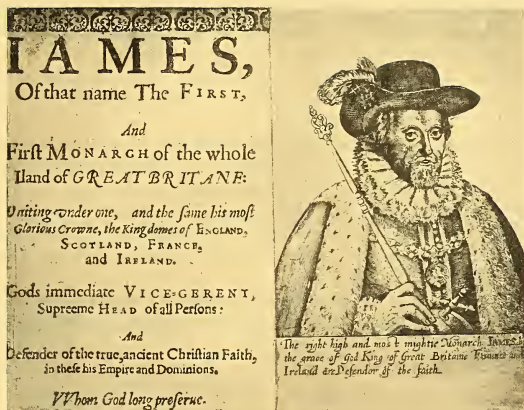


Fig. 60. Size of portrait plate, $3\frac{1}{8}$ in. by $4\frac{1}{4}$ in.

Second State.

From a scarce series of portraits of kings from William I to James I inclusive, also including Queens Mary and Elizabeth, and Charles I as Prince. The reproduction is from the second edition of a book entitled "A Briefe Remembrance of all the English Monarchs from the Norman Conquest." London, 1621 (?). 25 plates. The first edition is dated 1618. Opposite each portrait is a descriptive title (as shown above) and on the back of each title is a verse by John Taylor, the Water Poet, relative to the person represented in the next preceding portrait. The engraver is not known. Some of the plates have a number in the upper left-hand corner, the last with a number being Queen Mary, No. 22.

Edward II (No. 10) is also used as a frontispiece in "The Historie of Edward the Second, surnamed Carnarvan, one of our English Kings. . . . By F. H. Knight. London, Printed by B. A. and T. F. for L. Chapman, and are to be sold at his shop at the Vpper end of Chancery-Lane. 1629."

Edward VI (No. 21) is also on the verso of the wood-cut title-page to a book by Francis Godwin entitled "Annales of England. Edvvard the Sixt. The Second Booke.

London. Printed by Adam Islip and William Stansby, 1630," but the inscription is changed.

Mary (No. 22) is also on the verso of a wood-cut title-page to the same volume (The Third Book), but the inscription is changed.

Many of these portraits appeared—the plates re-worked—in "England's Grievance discovered in relation to the Coal Trade," by Ralph Gardiner. London, 1655. This book contains folded plan of Newcastle as a frontispiece, and 23 plates (viz., 17 portraits of Kings and Queens, and 6 miscellaneous subjects), in the letter-press.

Lowndes also notes an edition of Gardiner dated 1796, and states that the plates are very inferior to those in the edition of 1655. These are, however, entirely different plates, engraved in stipple by W. Ridley.

It is interesting to note how closely the above portrait of James I follows that reproduced in Fig. 34. The head in the first state in the 1618 edition of Taylor's book is very different from that in the second state here shown, and it was changed again for Gardiner's book in 1655. It should also be noted that the portrait of Queen Elizabeth in Taylor's book is similar to Type C of her *Baziliologia* portrait, and bears the name of "Compton Holland excudit," being the only one of the Taylor series with a name of engraver or publisher.

Other portraits in the Taylor series are undoubtedly based on the same originals as the *Baziliologia* portraits, probably those in the book by T. T. (1597) noted on page 21 hereof.





APPENDIX A

LIEUT.-COLONEL DURRANT'S COPY OF THE BAZILIΩLOGIA

THE Durrant Sale was held at the house of Messrs. S. Leigh Sotheby and Co., 3, Wellington Street, Strand, London, the 6th of May 1847, and six following days (Sunday excepted).

The Baziliologia portraits were sold separately. The Royal Portraits, a number of which do not belong to the series, were first sold, the following being the descriptions from the catalogue, together with the prices realized and names of purchasers. The left-hand numbers are those in the catalogue.

PURCHASER. NO.		DESCRIPTION.	PRICE.		
			£	s.	d.
Corrie.	67	William the Conqueror, in armour, holding a sword, by R. Elstracke, <i>sold by Compton Holland, brilliant, from the Sykes Collection</i>			
				17	0
Graves.	68	William Rufus (<i>from the Sykes Collection</i>) and Henry I, both by Elstracke, <i>sold by C. Holland, very fine</i>		16	0
do.	69	Stephen and Henry II, both by Elstracke, <i>both sold by C. Holland, very fine</i>		16	0
do.	70	Richard I and John, both by Elstracke, <i>both sold by C. Holland, very fine, from the Sykes Collection</i>		16	0
do.	71	John, by Elstracke, <i>proof, before the date 1216, sold by C. Holland</i>		16	0

PURCHASER. NO.		DESCRIPTION.	PRICE.		
			£	s.	d.
Graves.	72	Henry III and Edward I, by Elstracke, <i>the former with address of C. Holland, the latter without the address, very fine</i>	2	16	0
Dodd.	73	Edward II and Edward III, by R. Elstracke, <i>both with the address of C. Holland, very fine</i>	2	16	0
Holloway.	74	Edward the Black Prince, holding a tilting spear, by R. Elstracke, <i>sold by C. Holland, remarkably fine</i>	1	16	0
Corrie.	75	John of Gaunt, Duke of Lancaster, holding a sword, by George Yates, <i>sold by Roger Daniell, fine and very rare</i>	1	19	0
Graves.	76	Richard II and Henry IV, by Elstracke, <i>both sold by C. Holland, very fine</i>	2	16	0
Dodd.	77	Henry V and Henry VI, by Elstracke, <i>both sold by C. Holland, very fine</i>	2	16	0
Graves.	78	Henry VI and Edward V, by Elstracke, <i>both sold by C. Holland, very fine</i>	2	15	0
do.	79	Richard III and Henry VII, by Elstracke, <i>both sold by C. Holland, very fine</i>	2	18	0
Tiffin.	80	Henry VII, by Elstracke, <i>sold by C. Holland, first state with the head in its original state, extremely scarce. It would appear that the head was altered by the hand of Delaram, as seen in the preceding lot</i>	1	19	0
Corrie.	81	Henry VIII, with sceptre and globe, by Francis Delaram, <i>sold by Sudbury and Humble, a beautiful impression</i>	1	1	8 0
Tiffin.	82	Henry VIII, another impression of the preceding, <i>almost as fine, and with larger margin</i>	1	1	0 0
Graves.	83	Henry VIII, full face, holding a sceptre and orb, <i>sold by Hen. Balaam, in very fine state</i>	1	15	0
Corrie.	84	Queen Anna Boleyn, by R. Elstracke, <i>sold by C. Holland, very fine</i>	1	1	0 0
do.	85	James IV of Scotland, holding a thistle, <i>sold by C. Holland, very fine</i>	1	17	0
do.	86	Edward VI, with the prayer he made shortly before his death, by Simon Pass, <i>sold by G. L. in Loathburi, very fine—from the Bindley Collection</i>	1	1	7 0
Holloway.	87	Edward VI, same as the preceding, <i>equally fine, with broader margin</i>	1	1	0 0
Colnaghi.	88	Queen Elizabeth, in magnificent dress, holding the			

LIEUT.-COLONEL DURRANT'S COPY

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PURCHASER. NO.		DESCRIPTION.	PRICE.		
			£	s.	d.
		sceptre and orb, by Francis Delaram, <i>sold by Sudbury and Humble (nine lines of verse beneath), brilliant</i>	1	2	11 0
Colnaghi.	89	Queen Elizabeth, same as the preceding, by Delaram, and another by R. Elstracke, <i>sold by Sudbury and Humble, —below:</i>			
		“ <i>Shee was, Shee is, what can there more be said, In earth the first, in heaven the second maide.</i> ”	2	2	10 0
do.	90	Mary Queen of Scots, richly habited, with sceptre and orb, by R. Elstracke, <i>sold by C. Holland, extremely fine</i>	1	3	11 0
do.	91	Henry, Lord Darnley, “ <i>Father of our Sovereigne Lord James,</i> ” by Elstracke, <i>sold by Geo. Humble, very fine</i>	1	3	15 0
do.	92	James I, with sceptre and globe, in broad hat, by Simon Pass, <i>sold by C. Holland, fine</i>	1	1	0 0
Corrie.	93	Henry Prince of Wales, in robes of the Garter, holding a truncheon, by Francis Delaram, <i>sold by C. Holland, extremely fine</i>	1	1	1 0
Tiffin.	94	Frederick, King of Bohemia, in ornamented armour, with the names in circles of his children above, <i>sold by George Humble, very fine</i>	1	17	0
Colnaghi.	95	Prince Frederick, “ <i>First begotten Son of y^e thrice illustrious Frederick y^e fifth Count Palatine,</i> when a child, holding a rattle and ball, by Francis Delaram, <i>sold by C. Holland, extremely fine</i>	1	1	17 0
Graves.	96	Charles I when Prince, inscribed “ <i>Prince of Great Britaine and Ireland, Duke of Cornwall, York and Albany,</i> ” in dress of the Order of the Garter, by Simon Pass, <i>sold by C. Holland, brilliant and of the utmost rarity</i>	1	2	8 0
do.	97	Charles I when Prince, inscribed “ <i>Duke of Cornwall, &c.,</i> ” in laced frill, the George pendant from a riband, by Simon Pass, <i>sold by C. Holland, very fine and rare</i>	1	19	0
Tiffin.	98	Charles I, when Prince, same print as the preceding, but inferior in impression; Charles, as Prince of Wales, by Delaram; Small Head, by S. Pass; and Philip III of Spain by Elstracke	4	17	0

PURCHASER.	NO.	DESCRIPTION.	PRICE.
Colnaghi.	99.	Charles I, when Prince of Wales, full face, four Latin lines beneath, by Crispin de Pass, <i>brilliant</i>	£ 5. d. 1 7 0 0
Dodd.	100.	Charles I, when a boy, inscribed " <i>Duke of York and Albany</i> ," four Latin lines beneath, <i>proof, before the name of the engraver</i> ; and old copy of the same.	2 18 0

In addition to the foregoing thirty-four lots, comprising forty-eight royal portraits, there were on the same day sold twenty-one portraits of nobility, which as a rule sold for higher prices than those of royalty, the following being the two highest:

George Duke of Buckingham when Earl of Buckingham. Nearly full face, with broad frill, the George pendent from a riband, by Simon Pass, 1617, L. Lisle, *excud.*, of extreme rarity, *only three impressions being known, —from the Strawberry Hill Collection.* £10 10s.

Henry Rich, Earl of Holland, in armour, trophies of arms in the corner, inscribed "*Henry Rich, Knight, Capitaine of the Guard to his Royale Majestie*," by Will. Pass, *sold by Thomas Jenner, a beautiful impression with large margin* £12 10s.

In addition to the above mentioned royal portraits 48
and of nobility 21
there were sold subsequently the following:

Nobility 8
Gentry 4
Clergy 12
Lawyers 10

[The portrait of Sir Julius Caesar sold for £5.]

Military Commanders 4
Literary, etc. 3

[The portrait of George Withers, the poet, sold for £5 15s.]

Ladies 5

[The portrait of Lucy Harrington, Countess of Bedford, sold for £9.]

Making a total of 115

They sold for much less in the aggregate than their original cost to Colonel Durrant.



APPENDIX B

THE DELABERE COPY OF THE BAZILIOLOGIA

THE following list of portraits from the *Bazilio-logia* gives the names of purchasers, prices realized, and an abbreviated description. It is to be assumed that the portraits of kings are in the *Bazilio-logia* states, as hereinbefore described, where only the names are given. I have, in the case of the portraits of William I, Henry VIII, and Elizabeth, added the type letter in brackets.

The sale included only the portraits herein described, the title-page of the catalogue (a copy of which is in the British Museum) being as follows :

A | Catalogue | of | a most singular, rare and valuable | Collection | of | Portraits | by the Passes, Delaram, &c. &c. | some of them unique : | being the contents | of a very celebrated book that has been preserved | 150 years in the Delabere family, and is cited by the | Rev. Mr. Grainger. | Most of them very brilliant impressions, | and | in the finest condition. | Which will be sold by auction | by | Mr. Christie, | at his Great Room, Pall Mall, | on | Friday, March 29, 1811, | at one o'clock. | to be viewed, and catalogues had in Pall Mall.

LOT.

1. BASILIOOLOGIA [Title-page]: Printed for H. Holland, and are to be sold by Comp. Holland, over against the Exchange, 1618. R.E. Sculpsit. (£1 11s. 6d. Manson)

2. William the Conqueror, Duke of Normandy, after he had in bataille slaine Harold, toke upon him the Crowne of England; he raigned 19 yeares, 11 monthes; died at the age of 74 yeares, and lieth buried at Caen in Normandy. Anno 1085.
[Type A.] (℥1 17s. Lloyd)
3. William Rufus. (7s. 6d. Manson)
4. Henry the First. (16s. Manson)
5. Stephen. (12s. Manson)
6. Henry the 2nd. (10s. 6d. Manson)
7. The Right Valiant Prince Richard. (15s. Grave)
8. John, King of England. (16s. Miller)
9. Henry the 3d. (16s. Richardson)
10. The Noble and Victorious Prince Edward the 1st. (15s. Lloyd)
11. Edward the 2d. (15s. Lloyd)
12. Edward III. (19s. Lloyd)
13. Richard the 2d. (℥1 2s. Lloyd)
14. Henry 4th. (10s. 6d. Manson)
15. Henry the V. (16s. Manson)
16. Henry VI. (19s. Woodburn)
17. Edward the 4th. (10s. 6d. Grave)
18. Edward the 5th. (15s. Manson)
19. Richard the 3d. (℥1 Manson)
20. Henry the VII. (19s. Lloyd)
21. The mighty and most magnificent Prince Henry the VIII. King of England, Fraunce and Ireland, defender of the Faith, &c. he raigned 37 yeares and 10 mo. died at the age of 57 yeares, and lieth buried at Windsor. [Type A.] (℥1 13s. Woodburn)
22. Princesse Anne Boleyn. (℥4 13s. Woodburn)
23. Edward the VI. (℥3 3s. Thane)
24. Princesse Marie. Fran. Delaram sculp. (15s. Thane)
25. Q. Elizabeth with the Crown and Sceptre, in a rich dress. 9 English Verses. Francis Delaram sculp. Are to be sould by Jo. Sudbury & Go. Humble. [Type A.] (℥4 Woodburn)
26. Prince Edward (surnamed the Black Prince). (℥3 17s. Woodburn)
27. Prince John of Gaunt. Are to be sold by Roger Daniell at the angell in Lombard Streete. (℥5 18s. Woodburn.)

28. James. Simon Passæus delin et sculp. Compton Holland exudit.
(£1 Thane)
29. Anne of Denmark. Simon Passæus sculpsit Lond. Are to be sold in
Pope's Head Alley by Jo. Sudbury and George Humble anno 1617.
(£5 Miller)

The Twenty-nine first Lots are all of the first Impressions,
before the Plates were re-touched and printed on the back; and
are extremely rare, particularly with the Frontispiece.

30. James the Fourth. Are to be sold by Compton Holland over against
the Exchange. (£4 Colnaghi)
31. Princesse Mary, Queen of Scotland. R. Elstracke sculpsit. Are to be
sold by Compton Holland over against the Exchange.
(£3 18s. Scott)
32. James. Will. Pass scu. Tho. Jenner excu. (£5 5s. Grave)
33. Henricus Walliæ Princeps Dux Cornub. Ebor. &c. Francis Delaram
sculp. Compton Holland excud. (£4 6s. Woodburn)
34. Prince Charles. Simon Passæus delin et sculp. Compton Holland
excudit. (£1 9s. Woodburn)
35. Charles, Pr. of Wales. Fra. Delaram sculp. (13s. Beugo)
36. Charles, Prince of Wales. Will. Pass. scu. Tho. Jenner excu.
(£5 5s. Woodburn)
37. Lady Elizabeth. Francisco Delaram sculp. Compton Holland exc.
(£1 11s. 6d. Lloyd)
38. Prince Henry, Lo. Darnley. Are to be sold by George Humble at
the White Horse in Pope's Head Alley.
(£18 18s. Lord Ossulston)
39. Prince Lodovick, Duke of Lenox. Simon Passæus sculp. Compton
Holland excu. (£2 2s. Woodburn)
40. Charles Howard, Earl of Nottingham. Si. Passæus sculp. Compton
Holland excud. (£4 1s. Beugo)
41. Henry Veere Earle of Oxford. R.V. in a Cypher. Are to be sold by
Comp. Holland over against the Exchange. (£8 8s. Manson)
42. Thomas Howard, Earle of Arundell and Surrey. Anno 1616.
Michael Janss. Mir. pinx et Simon Passæus sculp. Comp. Hol-
land excud. (£3 15s. Grave)

43. George Earle of Cumberland. Ro. Vau, scu. Are to be sold by Compton Holland, over against the Exchange.
(£6 10s. Richardson)
44. Henry Percy, Earle of Northumberland. Franciscus Delaram sculp. Are to be Sold by Tho. Jenner the White Bear in Cornhill near the Exchange.
(£7 7s. Richardson)
45. Edward Somerset, Earle of Worcester, 1618. Simon Passæus sculpsit. Are to be sould in Pope's Head Alley, by John Sudbury and George Humble.
(£7 Lloyd)
46. Henry Wriothesley, Earl of Southampton. Simon Passæus sculp. Lo. A°. Dom. 1617. Are to be sold in Pope's Head Alley by John Sudbury and George Humble. (£8 18s. 6d. Richardson)
47. Robert Devereux, Earle of Essex. Are to be sould by Compton Holland over against the Exchange. (£13 2s. 6d. Richardson)
48. Robert Earl of Essex and Ewe. (In high crowned Hat and Feathers.) Co. Holland excu. (£5 10s. Woodburn)
49. Thomas Howard, Earle of Suffolke. R. Elstracke sculp. Are to be sold by Compton Holland over against the Exchange.
(£9 Scott)
50. Philippe Earle of Mongommeri. Simon Passæus sculp. Are to be sold by Jo. Sudbury and Ge. Humble. (£5 5s. Manson)
51. Richard Sackville. Simon Passæus sculp. Are to be sold in Pope's Head Alley by John Sudbury and Geor. Humble, anno 1617.
(£3 12s. Miller)
52. Robert Carr, Earle of Somerset. S. Pa. sculp. Lon. Comp. Holl. excud. (£2 10s. Woodburn)
53. Lord Munjoy Blunt. M. Droeshout sculpsit. (£14 Richardson)
54. Henry Veere, Earle of Oxford. I. Payne sculp. Wil. Pass. scu. Tho. Jenner excu. (£30 9s. Manson)
55. William Knollis, Viscount Wallingford. Are to be sold by Compton Holland over against Exchange. (£2 2s. Woodburn)
56. Robert Sidney, Viscount Lisle. Anno 1617. Simon Passæus sculp. And are to be sold in Pope's Head Alley by J. Sud. and G. Humble. (£8 18s. 6d. Lloyd)
57. Robert Car, Earle of Somerset, and of the Ladie Francis [*sic*] his wife.
(£1 12s. Thane)

58. Robert Cecil, Earl of Salisbury. H. Stock sculp. Are to be sould by Com. Holland over against the Exchange. (£2 3s. Thane)
59. Lord Edmond Baron Sheffield. R.E. sc. Sould by Jo. Sudbury and G. Humble in Pope's Head Alley. (£11 os. 6d. Lloyd)
60. James Lord Hay. Simon Passæus sculp. Lond. Are to be sold in Pope's Head Alley by John Sudbury and George Humble.
(£5 5s. Manson)
61. Sr. Philipp Sidney. R. Elstracke sculpsit. Compton Holland exudit.
(£3 10s. Manson)
62. Sr. Horatio Vere. Francis Delaram sculp. Compton Holland exudit.
(£8 8s. Manson)
63. Generall (Edward) Cecyll. Simon Passæus sculp. Anno 1618. Are to be sould in Pope's Head Alley, also by Joh. Sudbury and George Humble.
(£34 2s. 6d. Manson)
64. Dominus Johannes Harrington. Hen Balaam excud, R. Elstrack sculp.
(£32 11s. Woodburn)
65. Sir Thomas Moore. R. Elstracke sculp. Are to be sold by Compton Holland over against the Exchange.
(£1 15s. Richardson)
66. Dr. Thomas Egertonus. S. Passæus sculp. Lond. Compton Holland excud.
(£3 Manson)
67. Sir Francis Bacon. Simon Passæus sculpsit. Are to be sould by John Sudbury and George Humble, at the sign of the White Horse in Pope's Head Ally. (£1 11s. 6d. Woodburn)
68. Lord George Marquis Buckingham. anno 1620 Simon Passæus sculpsit Lon.
(£2 2s. Lloyd)
69. Lady Francis [*sic*] Countesse of Somerset. S. Pa. sculp. Lon. Comp. Holland excud.
(£3 18s. Grave)
70. Ladye Arbella [*sic*] Stuart. anno 1619. Are to be sould in Pope's Head Ally by Humble. J. W. sculp.
(£6 Grave)
71. Lucia Harin Com. Bedfordi. Simon Passæus sculpsit. Are to be sold in Pope's Head Ally by Jo. Sudbury and Geo. Humble.
(£5 8s. Grave)
72. Lady Mary Sidney. 1618. Simon Passæus sculp. Are to be sold by Jo. Sudbury and Geo. Humble in Pope's Head Alley.
(£5 16s. 6d. Woodburn)

73. Lady Katherine Marchionesse of Buckingham. Magdalena Passe
sculp. (£6 10s. Lloyd)
74. Sr. Julius Cæsar. R. Elstracke sculpsit. Are to be sould by Compton
Holland over against Exchange.
(£22 11s. 6d. Marchioness of Bath)
75. Edovardus Cokus Equ. S. Passæus sculp. Lon. Compton Holland
excudit. (£2 3s. Manson)
76. Henricus Mountague. Fr. Delaram sculp. Compt. Holland exud.
(£2 10s. Grave)
77. Sr. Henry Hobart. Simon Passæus sculpsit. Are to be sould in
Pope's Head Alley by Joh. Sudbury and Geo. Humble.
(18s. Woodburn)
78. Sr. James Ley. J. Payne sculp. (£5 10s. Richardson)
79. Sr. Walter Releigh [*sic*]. Sim. Pass. Sculp. Comp. Holland excud.
(16s. Woodburn)
80. Sr. Thomas Smith. Simon Passæus sculp. Lond. 1617. Compt.
Holland excud. (£1 7s. Woodburn)
81. Sir William Segar. Are to be sould by Tho. Jenner at the White
Bear in Cornewell [*sic*]. (£2 2s. Manson)
82. Thomæ Overburii. Si. Passæus sculp Lond. Compton Holland
excud Lond. (£4 4s. Manson)

THE SET OF ADMIRALS BY ROBERT BOISSARD,
VERY RARE.

83. Sir Francis Drake. (£1 15s. Lloyd)
84. Sir John Hawkins. (£1 13s. Manson)
85. Sir Martin Frobisher. (£1 11s. 6d. Richardson)
86. Sir Humphry Gilbert. (£3 Manson)
87. Captaine Christopher Carleill. Robert Boissard sculp.
(£1 11s. 6d. Manson)
88. Cap. Thomas Candish Esq. (£1 11s. 6d. Manson)

N.B.—Of the above Six, the names and verses are on distinct
plates.

89. Sir Francis Drake. Ro. Vaughan sculp. (14s. Woodburn)

90. Richard Whittington. R. Elstrack sculpsit. Are to be sold by
Compton Holland over against the Exchange. with the Hand
on a Skull. (£10 10s. Manson)
91. Sr Thomas Gresham. Francisco Delaram sculpsit. Are to be sould
by Jo. Sudbury and G. Humb. (£3 12s. W. Scott)
92. Mr. Thomas Sutton. R. Elstrache sculpsit. Compton Holland
excudit. (£2 10s. Miller)
93. Joannes Florius. Gul. Hole sculp. (5s. Manson)
94. Ben Johnsonii. Ro. Vaughan fecit. Are to be sould in Pope's Head
Alley at the White Horse by Geo. Humble. (£1 9s. Manson)
95. Georgii Wither. Fr. Delaram sculp. Are to be sould by William
Peake. (£6 6s. Manson)
96. Guilielmus Butler. Are to be sould by Compton Holland.
(12s. Beugo)
97. Aaron Rathborne. S.P.f. in a monogram. (7s. Collins)
98. Jeremiah Rich. (5s. 6d. Miller)
99. William May. (10s. 6d. Colnaghi)
100. Thomas Hobbes. (2s. 6d. Beugo)
101. Nathanielis Richards. T. R. sculp. (15s. Manson)
102. Thomas Wolsey. Comp. Holland ex. Elstracke sculp.
(£1 Woodburn)
103. Lancel. Andrews. anno 1618. (£3 15s. Lloyd)
104. Robert (Abbattus). Episcopi Salisbu. Francisco Delaram sculp.
Are to be sould by J. Sudbury and G. Humble.
(£1 1s. Woodburn)
105. Johannis (Williams). P. D. Lincoln Episcop. Delaram inventor
et sculp. Lond. (With cupids.) (£9 9s. Manson)
106. John (Williames). Lorde Bishop of Lincolne. Are to be sould by
Tho. Jenner at the White Beare near the Exchange.
(£17 17s. Woodburn)
107. Georgii Archiepise. Cantuarien: 1616. Simon Passæus sculp. Lond.
Compton Holland excudit. (£1 6s. Manson)
108. Jacobus Montague. anno 1717. Henricus et Compt. Holland.
excudit. (£1 2s. Thane)
109. Johannes King. Francisco Delaram sculp. Comp. Holl. exud.
(£1 7s. Woodburn)

110. Arthurus Lake. W. Hollar fecit 1640. (8s. Beugo)
111. Tho. Taylor. William Marshall fecit. (7s. Beugo)
112. Thomas (Morton). Dunelmensis Episcopus, by Faithorne.
(10s. Bentham)
113. Hugo Broughton. anno 1620. Jo. Payne sculp. Comp. Holland
excud. (14s. Manson)
114. William Perkins. R. Elstracke sculp. Are to be sold by Compton
Holland over against the Exchange. (15s. Manson)
115. William Whitaker. John Payne sculp. Lond. 1613. Are to be
sould by Compton Holland over against the Exchange.
(£1 2s. Manson)
116. Francisci White. anno 1624. T. Cocksonus sculp. (the T.C. as a
monogram). (5s. Manson)
117. Prince Frederick the Fifth, Count Pallatine of Rhyne. Fr. Delaram
sculp. Compton Holla. excud. (£4 Gordon)
118. Prince Frederick Henry. Francisco Delaram sculp. Compton
Holland excud. (£5 10s. Gordon)
119. Prince Frederick Christian. R. Elstracke sculpsit. George Ferre-
beard excudit. Are to be sold by Tho. Jenner at the White
Beare in Cornwale [*sic*]. (£4 Grave)
120. Prince Christian IIII. Ren. Elstracke sculpsit. Compton Holland
excudit. (£1 1s. Grave)
121. Prince Gustavus Adolphus. W. Marshall sculpsit. Natus Nov. 30
Anno 1594; in armour. Sould by Tho. Jenner at the South
entry of the Royal Exchange. (£1 Woodburn)
122. John Oldenbarnevelt. R.E. sculp. Are to be sould by John
Sudbury and George Humble in Pope's Head Alley.
(£2 15s. Lloyd)
123. Catharine de Bourbon, in an oval, in a rich Dress. (10s. Beugo)
124. Matoaks alias Rebecka, daughter . . . Emperor of Attanaughko-
mouck. Si. Pass. sculp. Compton Holland excud. 1616.
(£3 13s. 6d. Collins)
125. M. Ant. De Dominis Co. Pal. Archiep. Spalaten anno ætatis 58.
R. Elstracke sculpsit. Compton Holland excudebant.
(£1 9s. Grave)
126. Ernestus Earle of Mansfield. Francis Delaram sculpsit. Are to be

- sould by Thomas Jenner at the White Bear in Cornhill, neere
the Exchange. (£1 7s. Colnaghi)
127. Bonaventure Earle of Buquoy. (17s. Colnaghi)
128. Comitis de Gondomare. insculptum a Simone Passæo eidemq Comiti
D.D. (£1 15s. Colnaghi)
129. Two, K. Henry 4th of France and the Arms engraved on Silver by
Simon Passe. (3s. Thane)
130. Henry the IIII King of Fraunce. (9s. Colnaghi)
131. Princesse Maria de Medicis. T. C. sculp. Comp. Holl. excud.
(£1 Manson)
132. Prince Philip III . . . of Spaine. R. Elstracke sculp. Compton
Holland excud. (15s. Manson)
133. Isabella Clara Eugenia, Infanta of Spain. R.E. sculpsit. Are to be
sold by Compton Holland against the Exchange.
(£1 3s. Woodburn)
134. Princesse Mary of Austria (whole length). Theod. Holtman fe.
Are to be sold by Tho. Jenner at the White Bear in Cornhill.
(£5 5s. Scott)
135. Princesse Mary of Austria. Simon Passæus sculpsit. Are to be
sold in Pope's Head Alley by Jo. Suder and G. Humble.
(£2 5s. Grave)
136. Prince Lodovick XIII . . . Kinge of France. Compton Holland
excudit. (7s. Grave)
137. Princesse Anna Maria Mauritia . . . Queen of France. (10s. Scott)
138. Sigismund III. King of Poland. R.E. sculp. Are to be sould in
Pope's Head Ally by George Humble. (8s. Woodburn)
139. Albert, Arch Duke of Austria. R. Elstrack sculp. Are to be sold
by Compton Holland over against the Exchange.
(11s. Woodburn)
140. Monsr. Couchine de Couchin. T.C. in a Monogram (Cecil) Sculp.
Are to be sould by Compton Holland over against the Exchange.
(£1 3s. Colnaghi)
141. Sigismundus Bathorius. R. Elstracke sculpsit. Com. Holland
excucud [*sic*]. (3s. Woodburn)
142. Padesha Shassallem. R.E. sculp. Are to be sould by Compton
Holland over against the Exchange. (16s. Lloyd)

143. Acomath . . . Emperour of the Turks. Compton Holland excudit.
(2s. 6d. Grave)
144. Demetrius, Emperour of Russia. T.C. in a Monogram sculp.
Compton Holland excud. (2s. 6d. Manson)
145. Matthias the I . . . Emperour of Germanie. T.C. in a mono-
gram, sculp. Comp. Holland excud. (2s. 6d. Woodburn)
146. Paul the 5th Pope of Rome. In an oval. (5s. Scott)
147. Gregori the 15th now Pope of Rome. Georg. Yate sculp.
(£1 1s. Scott)
148. Robert Bellarmin Cardinall of the Church of Rome. (5s. Scott)
149. Will. Summers, King Henerye's Jester. France. Del. sculp. Are
to be sold by Thomas Jenner at the White Horse in Cornwell
[sic]. (£9 9s. Woodburn)
150. Arthurus Severus O Toole Nonesuch. Franciscus Delaram sculp.
Are to be sold by Thomas Jenner at the White Bear in Cornwell
[sic]. (£11 os. 6d. Woodburn)
151. Mr. Hobson (with a large Hat and Cloak). Eight English Verses.
Cum privileg. (£1 14s. Grave)
152. MULL'D SACK . . . Chimney Sweeper. Are to be sold by Comp-
ton Holland over against the Exchange.
(£42 10s. Marchioness of Bath)

Total of sale, £600 14s. 6d.

[NOTE. The foregoing (and also Appendix C) have been carefully compared with the Museum copies by Mr. M. W. Hall of the Department of Prints and Drawings. It will be observed that the spelling of the names and the form of the publisher's address, often differ from those on the prints themselves.]





APPENDIX C

THE FIFE COPY OF THE BAZILIOLOGIA



HE following list is arranged in the same manner as that in Appendix B.

The sale only included the portraits herein described, the title-page of the catalogue being as follows:

A | CATALOGUE | of | a most singular, rare and
valuable | Collection | of | PORTRAITS | By the Passes, Delaram, El-
track, &c. &c. | Some of them supposed to be Unique: | being the contents |
of a very celebrated book or port folio that was | collected in the | Reign
of King Charles the First; | has been preserved in the family of a | noble
lord: | And many of which was not in the Delabere Collection, but are |
contained in this, | Most of them very brilliant impressions, | and | in the
finest condition. | which will be sold by auction, | (without reserve,) | By
Mr. STEWART, | at his Great Room, 194, Piccadilly, | On Friday,
Feb. 14, 1812, | At Twelve o'Clock. | to be viewed, and catalogues had
(at one shillin [*sic*] | each) at no. 194, Piccadilly. (MSS. Fife)

Lot

1. BASILIOOLOGIA. Printed for H. Holland, and are to be sold by
Comp. Holland, over against the Exchange, 1618. R.E. Sculpsit.
(£1 1s. Molteno)

2. William the Conqueror, Duke of Normandy, after he had in bataille slaine Harold, toke upon bim [*sic*] the Crowne of England, he raigned 19 years, 11 months; died at the age of 74 yeares, and lieth buried at Caen in Normandy. Anno 1085. [Type A.]
(£1 11s. 6d. Wood — ? Woodburn)
3. William Rufus. (11s. 6d. Caufield)
4. Henry the first. (13s. Durand)
5. Stephen. (15s. Durand)
6. Henry the 2nd. (9s. Caufield)
7. Richard (Coeur de Lion). (15s. Durand)
8. John. (14s. Durand)
9. Henry the 3d. (10s. 6d. Caufield)
10. Edward 1st. (8s. Durand)
11. Edward the 2d. (10s. 6d. Dodd)
12. Edward III. (18s. Dodd)
13. Richard the 2d. (15s. Dodd)
14. Henry 4th. (9s. Dodd)
15. Henry the V. (16s. Durand)
16. Henry VI. (8s. 6d. Caufield)
17. Edward 4th. (10s. Dodd)
18. Edward the 5th. (13s. Dodd)
19. Richard the 3d. (13s. Durand)
20. Henry the VII. (10s. Durand)
21. The mighty and most magnificent Prince Henry the VIII. King of England, Fraunce and Ireland defender of the Faith, &c. he raigned 37 yeares and 10, mo died at the age of 57 yeares, and lieth buried at Windsor. [Type A.] (£1 13s. Woodburn)
22. Anne Boleyn. In a rich dress. (£5 5s. Molteno)
23. Edward the VI. (£2 12s. 6d. Lloyd)
24. Princess Marie. Fran. Delaram. (£1 6s. Woodburn)
25. Vera Effigies Prudentissimæ Principis, Elizabethæ Angliæ Francæ et Hibe Reginae etc, in an oval rich dress, Crown on her head, Sceptre in her hand; on a distinct plate, within a border. Military Trophies and figures and following Motto fata viam inuenient in via virtuti nulla est via.
Elizabetha Regina.

Lo! heare her type who was of late,
 Spaine's foil, faith's shield, and Queene of state;
 In brief, of women, ne'er was seen,
 So great a Prince, so good a Queene.

Are to be sould bi Roger Daniell at the Angell in Lumbard
 Streete, most brilliant impression. Supposed Unique.

(£4 14s. 6d. Lloyd)

26. Q. Elizabeth with the Crown and Sceptre, in a rich dress, 9 English
 Verses. Francis Delaram sculp. Are to be sould by Jo. Sudbury
 and Go. Humble. [Type A.] (£3 3s. Durand)
27. Edward (surnamed the Black Prince). (£2 Durand)
28. John of Gaunt D. of Lancast. Are to be sold by Roger Daniell at
 the Angell in Lombard Streete. (£4 4s. Lloyd)
29. James. Simon Passæus delin et sculp. Compton. Holland, exudit.
 (£1 Lloyd)
30. Anne of Denmark. Anno 1617, Simon Passæus sculpsit Lond.
 Are to be sold in Pope's Head Alley by Jo. Sudbury and George
 Humble. (£1 11s. 6d. No name)
31. James the Fourth, King of Scotland. Are to be sold by Compton
 Holland over against the Exchange. (£3 13s. 6d. Wilson)
32. Mary, Queen of Scotland. R. Elstracke sculpsit. Are to be sold by
 Compton Holland over against the Exchange. (£4 10s. Woodburn)
33. James. Will. Pass scu. Tho. Jenner excu. (£4 4s. Woodburn)
- 33*. Henry Pr. of Wales by Delaram (MSS. addition to catalogue).
 (£3 3s. Woodburn)
34. Prince Charles. Simon Passæus delin et sculp. Compton Holland
 excudit. (£4 4s. Durand)
35. Charles, Pr. of Wales. Fra. Delaram sculp. (11s. 6d. No name)
36. Lady Elizabeth Princesse of Great Britaine. Francisco Delaram
 sculp. Compton Holland exc. (£2 4s. Woodburn)
37. Elizabetha D. G. comit &c. T. C. sculp. Hen. Balam excud.
 (£5 10s. Woodburn)
38. Charles II. Sone to the Excellent Prince Frederick the 2 . . . King
 of Bohemia (on horseback). (£27 6s. Woodburn)
39. Fredericus II. D. G. Rex Bohemiæ. are to be sold, by George
 Humble in Pope's Head Alley. (£8 Scot)

40. Ludovicus Hungaria et Bohemiae. Are to be sould bi Roger Daniell
at the Angell in Lumbard Streete. (£1 1s. Caufield)
41. Fredericus IV, D. G. Comes Palatinus. Crispin de Passe.
(£1 1s. Caufield)
42. Prince Frederick Henry, Eldest Sonne . . . Frederick King of
Bohemia (on horseback). are to be sould by Ed. Pierson.
(£3 13s. 6d. No name)
43. Ludovica Juliana Gulielmi Aravsini Princ. E. Carlotta Mopenseria.
Crispin de Passe excud. (£1 1s. No name)
44. Frederick Henry, Eldest Sonne . . . Fredericke, King of Bohemia
(in an oval). (£7 12s. 6d. Graves)
45. Christian, Duke of Brunswick. (on horseback). are to be sold by
Roger Daniell, at the Knight in Lumbard Street.
(£6 16s. 6d. Lloyd)
46. Henry, Lo. Darnly. Are to be sold by George Humble at the
White Horse in Pope's Head Alley. (£11 os. 6d. Lloyd)
47. Lodovick, Duke of Lenox. Simon Passæus sculp. Compton Hol-
land excu. (£2 8s. No name)
48. Charles Howard, Earle of Nottingham. Si. Passæus sculp. Compton
Holland excud. (£2 9s. Woodburn)
49. Henry Veere Earle of Oxford. R. V. in a cypher. Are to be sold
by Comp. Holland over against the Exchange.
(£9 19s. 6d. Woodburn)
50. Thomas Howard Earle of Arundell. Anno. 1616. Michael Janss.
Mir. Pinks et Simon Passæus sculp. Comp. Holland excud.
(£2 15s. Caufield)
51. George Earle of Cumberland. Ro. Vau, scu. Are to be sold by
Compton Holland, over against the Exchange. (£6 5s. Scot)
52. Robertus Dudleius Comes Leicestriæ. Compton Holland excudit.
(£1 14s. Richardson)
53. Charles Blunt, Earle of Devon. Are to be sold by Henry Balam,
in Lombard Street. (23½ guineas. Woodburn)
54. Henry Percy, Earle of Northumberland. Franciscus Delaram sculp.
Are to be sold by Tho. Jenner the White Bear in Cornhill near
the Exchange. (£3 6s. Richardson)
55. Edward Somerset, Earle of Worcester. Date 1618. Simon Passæus

- sculpsit. Are to be sould in Pope's Head Alley, by John Sudbury and George Humble. (£8 8s. Woodburn)
56. Henry Wriothsley, Earle of Southampton. Simon Passæus sculp. Lo. A^o. Dom. 1617. Are to be sold in Pope's Head Alley by John Sudbury and George Humble. (£3 5s. Grave)
57. Robert Devereux, Earle of Essex. Are to be sould by Compton Holland over against the Exchange. (£6 6s. Woodburn)
58. Robert Earle of Essex. (In a high crowned Hat and Feathers.) Co. Holland excu. (£3 10s. Woodburn)
59. Thomas Howard, Earle of Suffolke. (With his Hat on.) R. Elstracke sculp. Are to be sold by Compton Holland over against the Exchange. (£7 17s. 6d. Woodburn)
60. Philippe Earle of Mongommeri. Simon Passæus sculp. Are to be sold by Jo. Sudbury and Ge. Humble. (£1 17s. Caufield)
61. Richard Sackville, . . . Earle of Dorset. Simon Passæus sculp. Are to be sold in Pope's Head Alley, by John Sudbury and Geor. Humble. anno 1617. (£1 12s. Bugo)
62. Robert Carr, Earle of Somerset. S. Pa. sculp. Lon. Comp. Holl. excud. (£2 2s. Woodburn)
63. Lord Munjoy Blunt. M. Droeshout sculpsit. Tho. Jenner excud. (£7 Malone)
64. William Knollis, Viscount Wallingford. Are to be sold by Compton Holland over against Exchange. (£2 18s. Molteno)
65. Robert Sidney, Viscount Lisle. Anno 1617. Simon Passæus sculp. Are to be sold in Pope's Head Alley by J. Sud. and G. Humble. (£6 6s. Woodburn)
66. Robert Cecil, Earl of Salisbury. H. Stock sculp. Are to be sould by Com. Holland over against the Exchange. (£2 14s. Molteno)
67. Lord Edmond Baron Sheffield. R. E. sc. Are to be Sould by Jo. Sudbury and G. Humble in Pope's Head Alley. (£12 12s. Woodburn)
68. James Lord Hay, Baron of Saley. Simon Passæus sculp. Lond. Are to be sold in Pope's Head Alley by John Sudbury and George Humble. (£3 3s. Richardson)
69. Jacobus Marchio Hamleton. Ro. Vaughan sculp. Are to be sold in Lombard Streete by Roger Daniel. (£12 17s. Molteno)

70. Henricus Richius. Willi Pass. sculp. Are to be sould by Thomas Jenner in Cornhill. (£13 13s. Lloyd)
71. Franciscus Mannores Comes Rutlandiæ. Geo. Ferbarde ex. Are to be sold by Thomas Jenner at the White Bear in Cornhill. (£26 5s. Townley Coram)
72. Guilielmus Herbert Comes Pembrochiæ. Somer Pinxit. Simon Passeus sculpsit. Lo. A. 1617. Are to be sould by Jo. Sudbury and Geo. Humble. (£2 6s. Bugo)
73. Sr. Philipp Sidney. R. Elstracke sculpsit. Compton Holland excudit. (£3 Lloyd)
74. Sir Horatio Vere. Francis Delaram. sculp. Compton Holland excudit. (£3 13s. 6d. Richardson)
75. Generall (Edward) Cecyll. Simon Passæus sculp. Anno 1618. Are to be sould in Pope's Head Alley, also by Joh. Sudbury and George Humble. (£19 Lloyd)
76. Johannes Harrington, Baro. de Exton. Hen Balaam excud. R. Elstrack sculp. (17½ guineas. Woodburn)
77. Sir Thomas Moore. R. Elstracke. Are to be sold by Compton Holland over against the Exchange. (£2 15s. Woodburn)
78. Thomas Egertonus Baro. de Ellesmere. S. Passæus sculp. Lond. Compton Holland excud. (£1 19s. Richardson)
79. Sir Francis Bacon. Simon Passæus sculpsit. Are to be sould by John Sudbury and George Humble, at the sign of the White Horse in Pope's Head Ally. (MSS. note: "not Simon Pass's.") (£1 6s. Wilson)
80. George Marquis Buckingham. Anno 1620 Simon Passeus sculpsit Lon. (£5 2s. 6d. Caufield)
81. Lady Francis [*sic*], Countesse of Somerset. S. Pa sculp. Lon. Comp. Holland excud. (£10 10s. Scot)
82. Ladie Frances Countesse of Hertfo. Are to be sold by Roger Daniel at the Angell in Lombard Street. (31 guineas. Richardson)
83. Lucia Harin Com Bedfordi. Simon Passæus sculpsit. Are to be sold in Pope's Head Ally by Jo. Sudbury and Geo. Humble. (£2 15s. ? name)
84. Lady Mary Sidney. 1816. Simon Passæus sculp. Are to be sold by Jo. Sudbury and Geo. Humble in Pope's Head Alley. (£2 19s. Richardson)

85. Lady Katherine Marchionesse of Buckingham. Magdalena Passe
sculp. (£6 10s. Woodburn)
86. Sir Julius Cæsar. R. Elstracke sculpsit. Are to be sold by Compton
Holland over against Exchange. (£18 18s. Woodburn)
87. Edouardus Cokus. S. Passæus sculp. Lon. Compton Holland
excudit. (£1 6s. Lloyd)
88. Henricus Mountague. Fr. Delaram sculp. Compt. Holland exud.
(£2 Greaves)
89. Sr. Henry Hobart. Simon Passæus sculpsit. [*sic.*] Are to be sould
in Pope's Head Ally by Joh. Sudbury and Geo. Humble.
(18s. Durand)
90. Sr. Walter Releigh. Sim. Pass sculp. Comp. Holland excud.
(18s. Malone)
91. Sr. Thomas Smith. Simon Passæus sculp. Lond. 1617. Compt.
Holland excud. (£1 7s. Woodburn)
92. Thomæ Overburii. Si. Passæus sculp. Lond. Compton Holland
excud Lond. (£3 3s. Woodburn)

THE SET OF ADMIRALS BY ROBERT BOISSARD,
VERY RARE.

93. Sir Francis Drake. (£1 7s. Scot)
94. Sir John Hawkins. (11s. Caufield)
95. Sir Martin Frobisher. (£1 10s. Richardson)
96. Sir Humphry Gilbert. (£2 12s. 6d. Graves)
97. Captaine Christopher Carleill. Robert Boissard sculp. (19s. Scot)
98. Cap. Thomas Candish. (£1 Scot)

N.B. Of the above Six, the names and verses are on distinct
plates.

99. Richard Whittington. R. Elstrack sculpsit. Are to be sold by
Compton Holland over against the Exchange (with cat.).
(£4 4s. Richardson)
100. Sr. Thomas Gresham. Francisco Delaram sculpsit. Are to be
sould by Jo. Sudbury and G. Humb. (£2 2s. Durand)
101. Mr. Thomas Sutton. B. [*sic*] Elstrache sculpsit. Compton Hol-
land excudit. (£2 2s. Tripot?)

102. Geogii Withers. Fr. Delaram sculp. Are to be sould by William Peake. (£7 7s. Tripot?)
103. Michaelis Drayton. Wil. Hole sculp. (£1 2s. Bugo)
104. Guilielmus Butler. Are to be sould by Compton Holland. (£1 1s. Woodburn)
105. Thomas Wolsey. Comp. Holland ex. Elstracke sculp. (£1 16s. Richardson)
106. Robert (Abbattus) Episcopi Salisbu. Francisco Delaram sculy. Are to be sould bg [*sic*] J. Sudbury and G. Humble. (£1 6s. Woodburn)
107. John (Williames) Lord Bishop of Lincolne. Are to be sould by Tho. Jenner at the White Beare near the Exchange. (£1 19s. Lloyd)
108. Georgii Abbatus Archiepise, Cantuarien. 1616. Simon Passæus sculp. Lond. Compton Holland excudit. (£1 3s. Graves)
109. Jacobus Montague Episcop. Winton. anno 1617. Henricus et Compt. Holland excudit. (£1 3s. Durand)
110. Johannes King Episcopus Londi. Francisco Delaram, sculp. Comp. Holl. exud. (11s. Durand)
111. Hugo Broughton. anno 1620. Jo. Payne sculp. Comp. Holland excud. (£1 Richardson)
112. William Perkins. R. Elstracke sculp. Are to be sold by Compton Holland over against the Exchange. (£1 2s. Richardson)
113. William Whitaker. John Payne sculp. Lond. 1613. Are to be sould by Compton Holland over against the Exchange. (£1 11s. Woodburn)
114. Joannes Foxus. Martin D. Sculpsit, London, are to be sould by Roger Daniel. (£3 Malone)
115. Prince Frederick Christian, heire of Norway. R. Elstracke sculpsit. George Ferrebeard excudit. Are to be sold by Tho. Jenner, at the White Beare in Cornhill. (18s. Lloyd)
116. Christian IIII . . . King of Denmarcke. Ren Elstracke sculpsit. Compton Holland excudit. (£1 11s. Scot)
117. Gustavus Adolphus. (King of Sweeden.) Are to be sold by George Humble in Pope's Head Alley. (MSS. note. by Elstrack.) (£4 10s. Scot)

118. Maria de Medices. Comp. Holl. excu F. sculp. (MSS. note by Thos. Cockson.) (£1 6s. Dodd)
119. Geruasii Babington. episcopi Wigormensis. Ren. Elstrack sculpit. M.S. (5s. Bugo)
120. Bethlem, Gabor. . . . King of Hungaria. are to be sold by Compton Holland, over against the Exchange. (2s. 6d. Bugo)
121. Henry D— Bourbon. T. C. sculpt. (7s. Bugo)
122. Henricus Fredericus Prince of Orange. Roger Daniel excudit. (16s. Scot)
123. Ludovicus XIII D. G. Galliæ et Navarre. Are to be sold by Roger Danyell, at the Angell in Lumbard Street. (£1 11s. Scot)
124. Maurice . . . Prince of Orange. Are to be sold by Compton Holland. (17s. No name)
125. Albertus D. G. Aus. Archidux. R. Elstrack, sculp. Are to be sold by Compton Holland over against the Exchange. (£1 7s. Dodd)
126. Anna . . . Arch Duchess of Austria (in an oval). (2s. 6d. No name)
127. Nicolaus Palfius Baro de Orded, etc. Mæ Consiliis et Copiar Præfect Dmais excu. (6s. 6d. No name)
128. Maximilian, Duke of Bavaria. Are to be sould by Roger Daniell at the Angel in Lombard Street. (7s. No name)
129. Ferdinand II . . . Emperor of Germanie. T. C. sculp. L. Comp. Holland excud. (14s. 6d. Scot)
130. Mustapha, Emperor of the Turkes. G. Y. scu. Are to be sold by Compton Holland over against the Exchange. (6s. Dodd)
131. Vladislaus Sigismundus. Prince of Poland and Sueden. Are to be sold by Rog. Daniell at the Angell in Lombard Street, R. E. scul. (£1 17s. Dodd)
132. Philippus IIII. . . . Hispaniarum Rex (Arms and crown at top and smoak issuing from trumpets). (15s. Scot)
133. Phillippus D. G. Princeps Avraciæ comes Nassoviæ (in an oval, with Arms at top). (16s. Scot)
134. Maximillianus comes Palatinos Rheni (in an oval). Johan Barra fecit London. (16s. Dodd)
135. Henricus Statius Bleyswiænsis Quondam, etc. (in an oval with book part open, on one leaf the feather fan, on the other Liber Sediſtionis). (7s. Dodd)

136. Ambros. Spinola Marchionis, Venaeri Arch austri, &c. Are to be sold by Comp. Holland over against the Exchange. (In an oval with Arms in the corners at top.) (6s. Lloyd)
137. Ambrosius Spinola Marchio Venafri, &c. (in an oval, Ruff and Armour). R. D. exc.
138. John Oldenbarnevelt. R. E. sculp. Are to be sould by John Sudbury and George Humble in Pope's Head Alley. (£4 5s. Scot)
139. Matoaks alias Rebecka, daughter to . . . Emperor of Attanoughkomouc. Si. Pass. sculp. Compton Holland excud. (£3 6s. Richardson)
140. M. Ant. De Dominis Co. Pal. Archeip. Spalaten. R. Elstracke sculpsit. Compton Holland excudebant. (£1 8s. Richardson)
141. Bonaventure Earle of Buquoy. (7s. Dodd)
142. Comitiss de Gondomare. anno 1622 insculptum a Simone Passæo eidemq. Comiti. D.D. (£3 3s. Wilson)
143. Henry the IIII. King of Fraunce and Navarre. (10s. Dodd)
144. Philip III . . . King of Spaine. R. Elstracke sculp. Compton Holland excud. (£1 10s. Dodd)
145. Isabella Clara Eugenia. Infanta of Spain. R. E. sculpsit. Are to be sold by Compton Holland against the Exchange. (11s. Dodd)
146. Mary of Austria daughter . . . Philip the Third, King of Spain. Simon Passæus sculpsit. Are to be sold in Pope's Head Alley by Jo Suder and G. Humble. (£3 10s. Woodburn)
147. Lodovick XIII . . . King of France and Navarre, Aet. 15. Compton Holland excucudit [*sic*]. (3s. Caufield)
148. Anna Maria Mauritia . . . Queen of France. (4s. 6d. Molteno)
149. Albert, Archduke of Austria. R. Elstrack sculp. Are to be sold by Compton Holland over against the Exchange. (No name or price)
150. Sigismundus Bathorius Transilvania Moldavia, etc. R. Elstracke sculpsit. Com. Holland excud. (6s. Dodd)
151. Padesha Shassellem, called the Great Mogull. R. E. sculp. Are to be sould by Compton Holland over against the Exchange. (7s. Dodd)
152. Acomath . . . Emperour of the Turks. Compton Holland excudit. (4s. Dodd)

153. Demetrius, Emperour of Russia. T. C. in a Monogram sculp.
Compton Holland excud. (4s. Dodd)
154. Paul the 5th Pope of Rome. (In an oval. Arms at top.) (4s. Bugo)
155. Gregori the 15th now Pope of Rome. Georg. Yate sculp.
(£1 19s. Lloyd)
156. Robert Bellarmin Cardinall of the Church of Rome.
(£1 4s. Bindley)
157. Arthurus Severus O Toole Nonesuch, Anno ætatis 80, a very
curious Portrait in Armour. Eight English Verses. Franciscus
Delaram sculp. Are to be sold by Thomas Jenner at the White
Bear in Cornwell [*sic*]. (£3 1s. Richardson)
158. The Pourtraycture of Eva Fligen the Miraculous Mayd that lived
at Muers in Cleveland without Food, etat. 40.

'T was I that pray'd I never might eate more,
(Cause my Step Mother grutched mee my food)
Whether on flowers I fed, as I had store,
Or on a dew that every morning stood
Like honey on my lips full seaventeen yeras;
This is a truth, if you the truth will heare.

And are to be sould at Holborn Condit, William Peak excudit, a
bunch of flowers in her hand and another at top. A most
uncommon Print, and *brilliant impression*. (£4 12s. Lloyd)

Making a total of 159 including 33*.





APPENDIX D

MR. A. M. HIND'S LIST IN SIR SIDNEY COLVIN'S "EARLY ENGRAVING AND ENGRAVERS IN ENGLAND," 1905



R. HIND'S list of the *Baziliologia* Portraits as set forth in "Early Engraving and Engravers in England," by [Sir] Sidney Colvin, London 1905, and hereinbefore described, is as follows:

TITLE-PAGE (title in full): archit., oval portraits of James I and Anne above: f.l. portraits of Richard II and Henry VII at sides: Battle of Senlac (?) below. R. E. *sculpsit*. B.M.

2nd state: with portraits of Charles I and Queen (by Glover?) in place of James and Anne, and new title for Biondi's *Civill Warres*. 1641. B.M.L.

3rd state: with same title, but new printer's address (T. Jenner) for M. Stevenson's *Florus Britannicus*. 1662. B.M.L.

WILLIAM I. R. *Elstrackz sculpsit*. *Are to be sold by Compton Holland over against the exchange*. B.M., B.M.L.

WILLIAM II. R. E. *sculp.*, C. *Holland*. B.M., B.M.L.

HENRY I. R. E. *sculpsit*, C. *Holland*. B.M., B.M.L.

STEPHEN. C. *Holland*. B.M.L.

HENRY II. C. *Holland*. B.M., B.M.L.

RICHARD I. C. *Holland*. B.M., B.M.L.

JOHN. R. E. *sculpsit*, C. *Holland*. B.M., B.M.L.

- HENRY III. *R. Elstrack sc: C. Holland.* B.M., B.M.L.
 EDWARD I. B.M., B.M.L.
 EDWARD II. *C. Holland.* B.M., B.M.L.
 EDWARD III. *R. E. sculpsit, C. Holland.* B.M., B.M.L.
 (EDWARD, THE BLACK PRINCE.) *R. Elstracke sculpsit, C. Holland.* B.M.L.
 (ii) With Holland's address erased. B.M.I.
 RICHARD II. *R. E. sculp., C. Holland.* B.M., B.M.L.
 (JOHN OF GAUNT.) *G. Y. sc. (= George Yeates?). Roger Daniell.* B.M.I.
 HENRY IV. *C. Holland.* B.M.
 HENRY V. *R. E. sculp: C. Holland.* B.M., B.M.L.
 HENRY VI. *R. E. sculpsit, C. Holland.* B.M., B.M.L.
 EDWARD IV. *R. Elstracke sculpsit, C. Holland.* B.M., B.M.L.
 EDWARD V. *C. Holland.* B.M., B.M.L.
 RICHARD III. *C. Holland.* B.M., B.M.L.
 HENRY VII. *C. Holland.* B.M., B.M.L.
 HENRY VIII. *Francisco Delaram scul. Are to be sould by Io: Sudbu: & G: Humb.* B.M., B.M.L.
 (ii) *W. Peake* (in Scudery's "*Curia Politiae*," 1654. B.M.L.).
 (ANNE BOLEYN.) *R. Elstracke scul.* (Written, B.M.)
 (i) *C. Holland.* B.M.I.
 (ii) *Thomas Geele. Buccl.*
 EDWARD VI. *Si. Passaeus sculp., L.*
 (i) *Are to be sould by G. L. in Loathbb.* B.M.I.
 (ii) *Sudbury & Humble.* B.M., B.M.L.
 MARY I. *Fran: Delaram sculp., C. Holland.*
 (i) Before oval. B.M.I.
 (ii) With oval. B.M.L., B.M.I.
 ELIZABETH. *R. Elstrak sculpsit, Sudbury & Humble.* B.M.I.
 (ELIZABETH.) *Francisco Delaram sculp., Sudbury & Humble.* B.M.L., B.M.I.
 (MARY QUEEN OF SCOTS.) *R. Elstrack sculpsit, C. Holland.* B.M.I.
 JAMES I. *Simon Passaeus delin: et sculp., C. Holland.* B.M.L., B.M.I.
 (ANNE OF DENMARK.) *Simon Passaeus sculpsit, Lond: Sudbury & Humble.*
 1617.
 (i) Verses signed: *Hen: Far:* B.M.I.
 (ii) *Hen: Farley.* B.M.L.

(HENRY, PRINCE OF WALES.) *Francisco Delaram sculp., C. Holland.*
B.M.L., B.M.l.

(CHARLES, PRINCE OF WALES.) *Simon Passaeus delin: et sculp: L. C. Holland.*

(i) Stiff lace collar. B.M.l.

(ii) Falling ruff: nose larger, etc. B.M.L.

(iii) Dress changed: hand no longer visible. B.M.l.

In the foregoing list

B.M. = Print Room, British Museum.

B.M.l. = Loose impression, Print Room, British Museum.

B.M.L. = British Museum Library.

Buccl. = Duke of Buccleuch's collection.

Where the name is in parentheses it indicates that in Mr. Hind's opinion the plate does not belong to the original series of *Baziliologia* portraits.





APPENDIX E

LIST IN LOWNDES' "BIBLIOGRAPHER'S MANUAL OF ENGLISH LITERATURE," BOHN'S EDITION, 1851-64.

IN the "Bibliographer's Manual of English Literature," by William Thomas Lowndes (new edition, revised, corrected and enlarged by Henry G. Bohn), under the title of "Elstrack, R.," is the following:

ELSTRACK, R. Twenty-eight Portraits of Kings and Queens of England from William to Elizabeth. Folio, with an engraved title, having at the head miniatures of K. James, and Anne, his Queene.

"The first impressions were printed also with the name of Compton Holland, the publisher. The frontispiece was afterwards used for the Earl of Monmouth's Translation of Biondus' History of the Civil Wars of York and Lancaster, 1641; but the heads named were erased and those of King Charles and Henrietta Maria substituted. The Portraits were subsequently used for *Florus Anglicus* or *Lives of the Kings of England*, folio; and a third time for *Martyn's History of the Kings of England*, 1631-1638 folio; in both these works the letter-press is at the back of the portraits, and the impressions bad. Copies of this series have occurred with many other portraits of the nobility and great personages of the period, extending to upwards of 200, including all those belonging to Holland, Bazilluologia."

The Delabere volume (— heads) sold at Christie's for 65*0*l. The volume erroneously called the Earl of Fife's (158 heads) 542*l.* 15*s.* A series of 100 at Stewart's 182., 202*l.* 18*s.* 6*d.* See HOLLAND.

There are a number of errors in the above—for instance, the portraits

did not appear in "Florus Anglicus," but "Florus Britannicus." Also the dates of Martyn's Histories were 1628 and 1638.

Under the title of HOLLAND is the following :

HOLLAND, Henry. *Baziliologia: A Booke of Kings; beeing the true and liuely Effigies of all our English Kings, from the Conquest vntill this present; with their seuerall Coats of Armes, Impresses and Devises. And a brieft Chronologie of their Liues and Deaths. Elegantly graven on Copper. Printed for H. Holland, and are to be sold by Compton Holland, 1618. folio.*

Copies of this work are in the British Museum, Bodleian Library, etc. That in the Bodleian contains many valuable additional portraits of British and Foreign nobility, and some of extraordinary characters. Several copies have at different times been cut up, and sold by public auction; one by Stewart in 1812, another by Sotheby, Jan. 28, 1822; and a third by Stewart, Wheatley, and Adlard, Feb. 28, 1827. The prices vary very much, according to the impressions. Collation (without the additional portraits):

1. A frontispiece containing the title, with portraits of K. James and Q. Anne. R. E. sculpsit. £1 7s. £1 17s. The portraits of James and Anne were erased, and those of Charles I and Henrietta Maria inserted in the later impressions, in which state the copper was used by inserting a fresh title for Lord Monmouth's translation of Biondi's "Civil Wars of England."
2. William the Conqueror. R. Elstracke sculpsit. £1 11s. 6d. 10s.
3. William Rufus. R. E. sculp. £1 11s. 6d. 10s.
4. Henry the First. R. E. sculpsit. 13s.
5. Stephen. Are to be sold by Compton Holland. £1 12s. £1.
6. Henry the 2d. Are to be sold by Compton Holland. £1 10s.
7. Richard, surnamed Cœur-de-Lion. Are to be sold by Compton Holland. 15s. £1 10s.
8. Iohn, King of England. R. E. sculpsit. 14s. £1 16s.
9. Henry the III. R. Elstracke sculpsit. 17s. 12s.
10. Edward the first. £1 8s. 13s.
11. Edward the 2d. Are to be sold by Compton Holland. £1 17s. £1 11s. 6d.
12. Edward III. R. E. sculpsit. 18s. 15s.

13. Edward (surnamed the Black Prince, sone to Edward III.). R. Elstracke, sculp. £2. £1 6s.
14. Richard the 2. R. E. sculp. 15s. 11s.
15. John of Gaunt. G. Y[ates] sculpsit. £4 4s. £5 7s. 6d. £3 3s.
16. Henry IV. Are to be sold by Compton Holland. £2. £1.
17. Henry the V. R. E. sculp. 15s. 11s.
18. Henry the VI. R. E. sculpsit. £1 10s.
19. Edward the 4th. R. Elstracke, sculpsit. 6s. 10s.
20. Edward the 5. Are to be sold by Compton Holland. 13s. £1 14s.
21. Richard the 3. Are to be sold by Compton Holland. 13s. £1 1s.
22. Henry the seaventh. Are to be sold by Compton Holland. £2 8s. £1 9s.
23. Henry the eight. Francesco Delaram, sculp. £2 7s. £3 13s. 6d.
24. Anne Boleyn. R. Elstracke, sculp. £5 5s. £6 8s. 6d. £3 3s.
25. Edward the 6th. Si. Passæus sculp. L. £2 12s. 6d. 17s. £1 11s. 6d.
26. Maria, Queen of England. Fran. Delaram, sculp. Compton Holland excud. £1 6s. 13.
- 37[sic]. Elizabeth. Francisco Delaram sculp. £1 7s. £3 3s.
28. Mary, Queen of Scotland. R. Elstracke, sculpsit. 10s. 6d. £3 3s.
29. Iames, King of great Britaine, &c. Simon Passæus delin. et sculp. Compton Holland excudit. 8s. £1.
30. Anna. Simon Passæus sculpsit Lond. £1 11s. 6d. 13s. £1.
31. Henricus Walliæ Princeps. Compton Holland excudit Francisco Delaram sculp. £3 3s. £1 1s.
32. Charles, Prince of great Britaine and Ireland. Simon Passæus delin. et sculp. Compton Holland excudit. 11s. 6d. £4 4s.

Nos. 15, 16, 24, and 28 are not to be found in the British Museum Copy.

The *Baziliologia* appears to be complete in thirty-two portraits above enumerated, but the volume which contains them usually has many additional ones by the same engravers, *Elstracke*, *Simon*, or *Wm. Pass Delaram*, *Vaughan*, etc., generally published by *Compton Holland*, *Sudbury*, or *Humble*. How numerous these sometimes are may be seen under *ELSTRACK*, at page 735. We will here enumerate a few of the rarer and most valuable of what are recognized as forming the additions, with the prices at which they have been sold, without giving the exact titles, for

which we have no space. Most of these rare portraits have been copied by Woodburn or Richardson.

James IV, K. of Scots. Sold by *Compton Holland*. £3 13s. 6d. £3.

Mary, Q. of Scots. Elstracke. £4 10s. £3 3s.

Elizabeth of Bohemia. *Delaram*. £2 4s.

Charles II., on horseback, richly caparisoned, supposed unique. £27 6s.

Ferdinand II. of Bohemia. Sold by *Geo. Humble*. £8.

His Son, Prince Frederick Henry. Sold by *Ed. Pierson*. £3 13s. 6d.

Another Portrait of him, in an oval. £7 17s. 6d.

Duke of Brunswick. Sold by *Roger Daniell*. £6 16s. 6d.

Henry Lord Darnley. Sold by *George Humble*. £11 0s. 6d. £6 6s.

Henry Vere, Earl of Oxford. *R. Vaughan*. £9 19s. 6d. £3 18s.

Charles Blunt, Earl of Devon, &c. Sold by *Henry Balam*. £24 3s. 6d.

Edward Somerset, Earl of Worcester, &c. *Sudbury and Humble*. £8 8s.

£5 7s. 6d.

Henry Wriothesley, Earl of Southampton. *Sim. Pass*. 1617. £16.

Lord Edmond, Baron Sheffield. *R. E[ls]tracke*. *Sudbury and Humble*.

£12 12s.

James, Marquis of Hamilton, Earl of Brandon. *R. Vaughan*. £12 17s.

Henry Rich. *W. Pass*. £13 13s.

Francis Manners, Earl of Rutland. *Geo. Ferbcharde, ex.* £26 5s.

Ed. Cecyll. *Sim. Pass*, 1618. £19.

Earl Harrington, æt. 22. *H. Balam ex. R. Elstracke, sc.* £18 7s. 6d.

Lady Frances, Countess of Hertford. Sold by *R. Daniell*. £32 11s.

Sir Julius Caesar. *R. Elstracke, sc.* £18 18s. £12 17s.

Richd. Whittington, thrice Lord Mayor. *R. Elstracke*. £4 4s.

£5 7s. 6d.

Mull'd Sacke, Chimney-sweeper, Pick-pocket, and Highwayman. Sold by *Compton Holland*, only two impressions known. £30. £42. It has been beautifully copied by Sylvester Harding, and again by Caulfield.





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